ORGAN 26.

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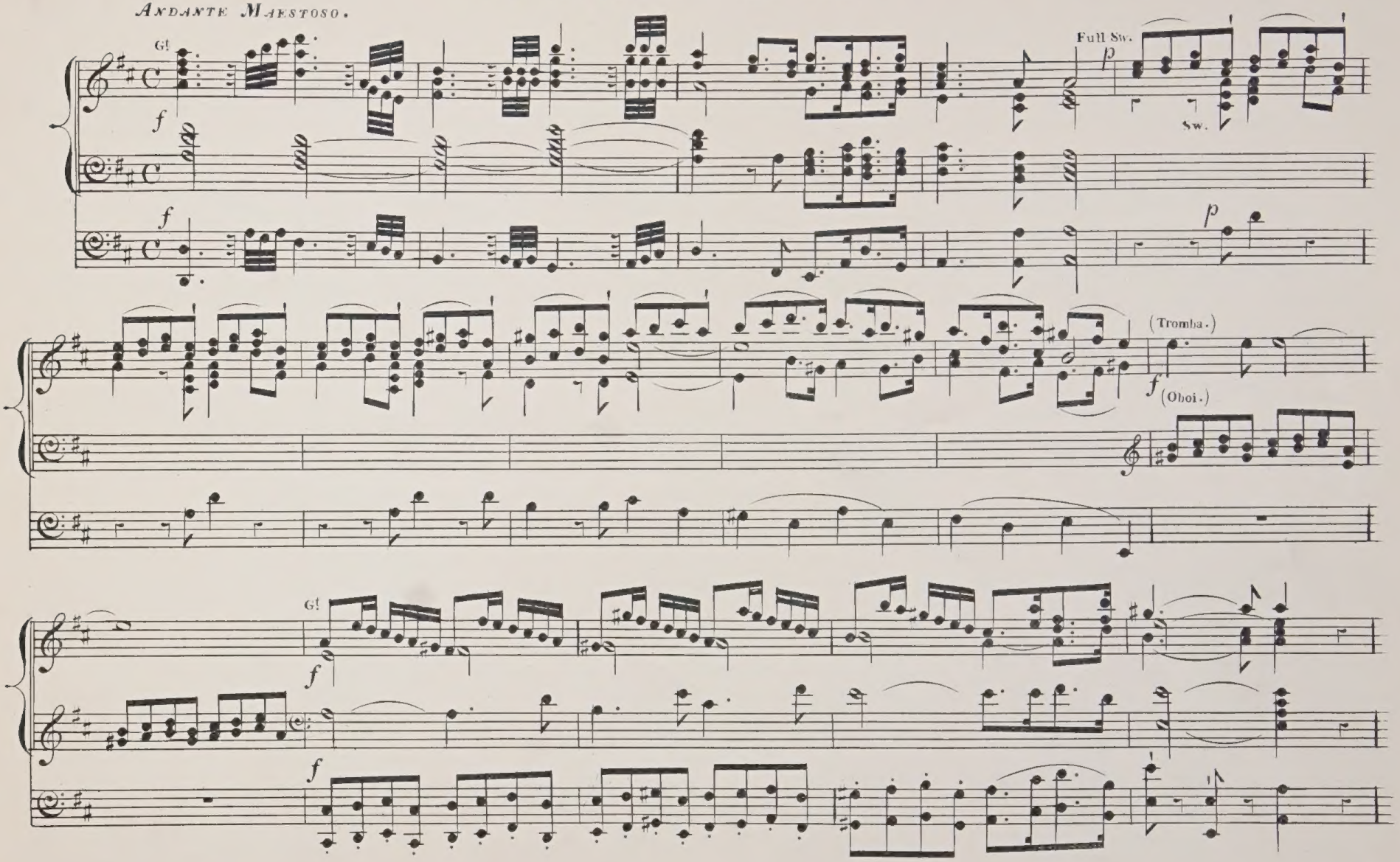
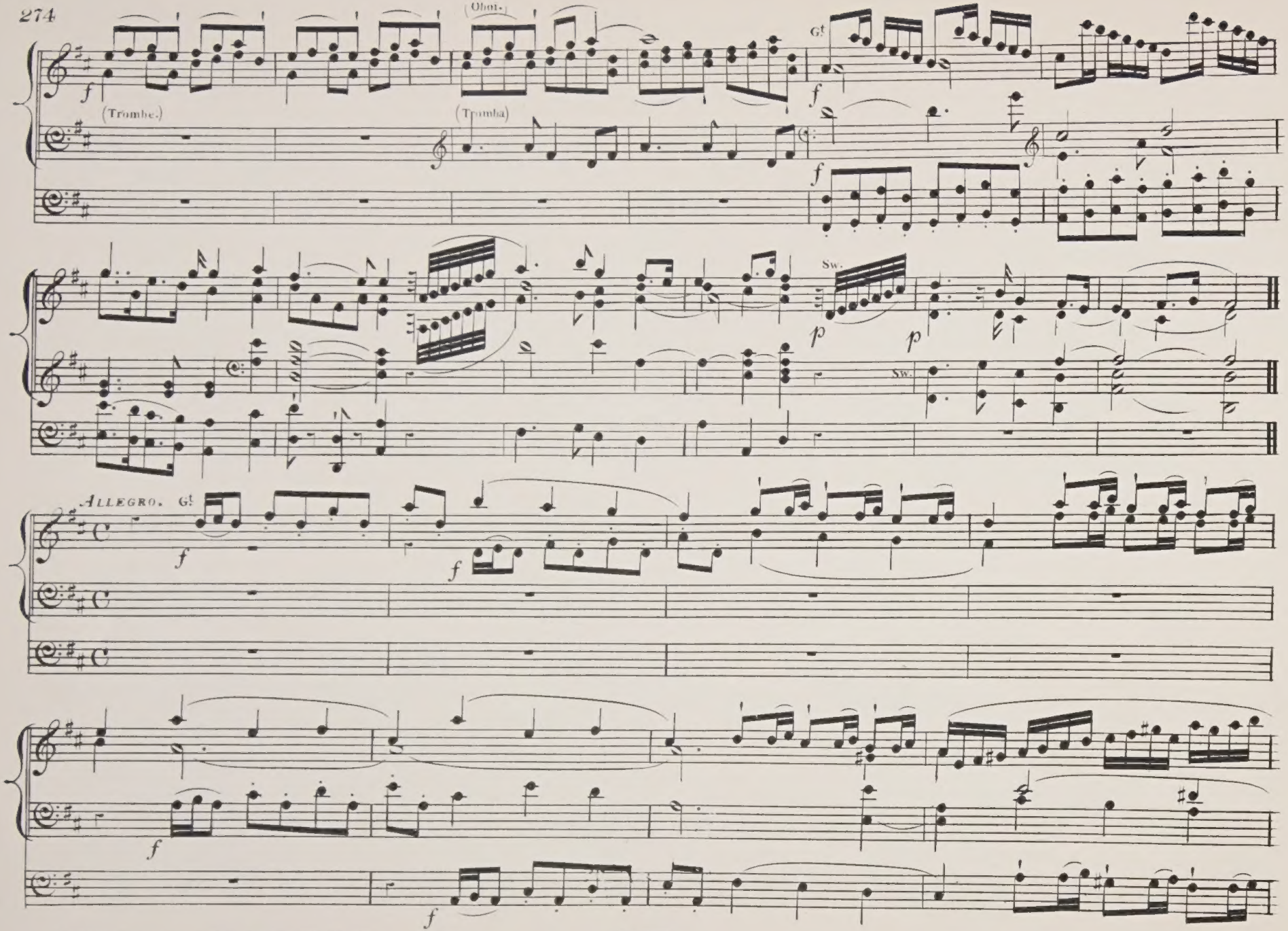
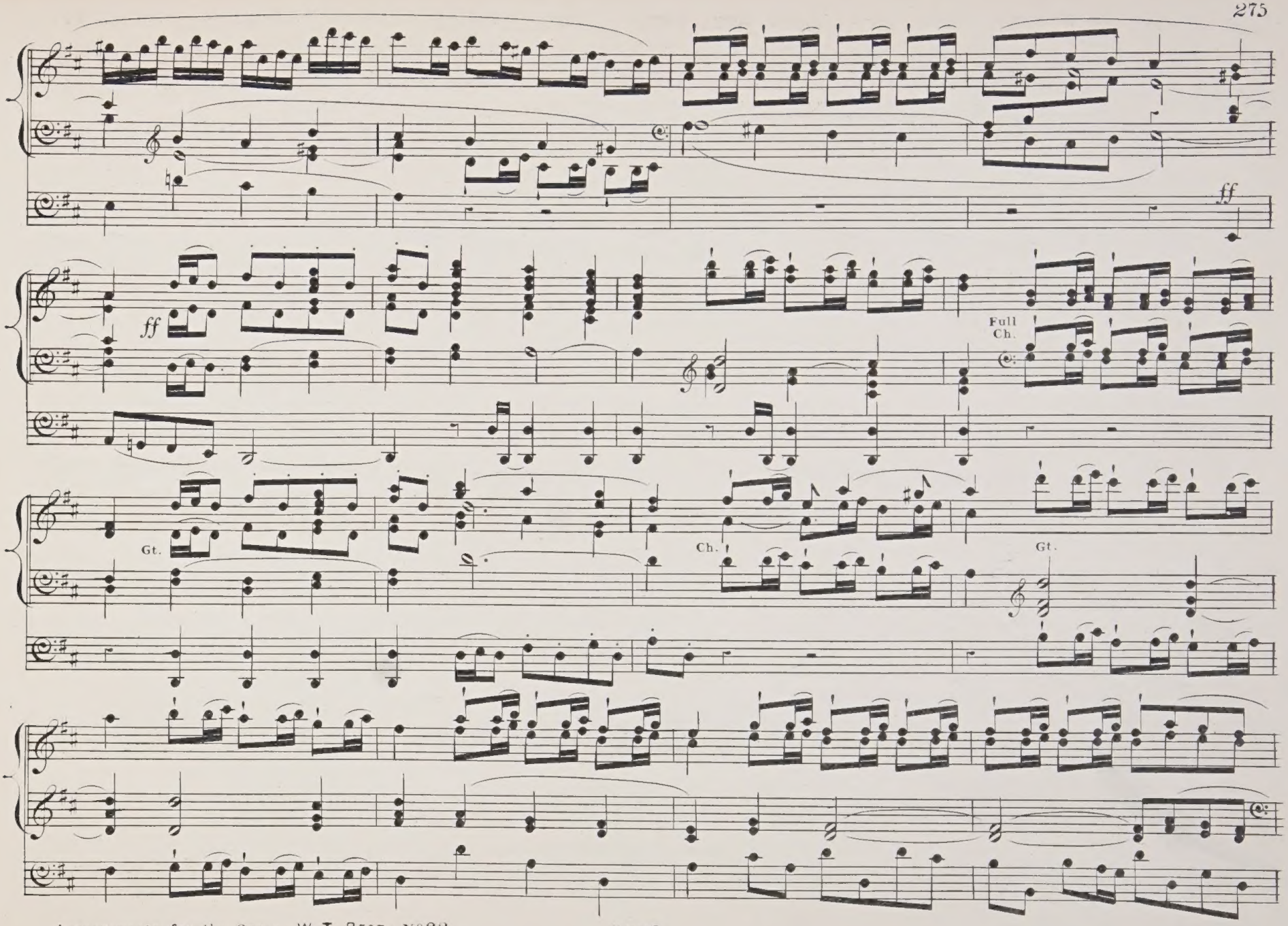
Overture to the Occasional Oratorio.

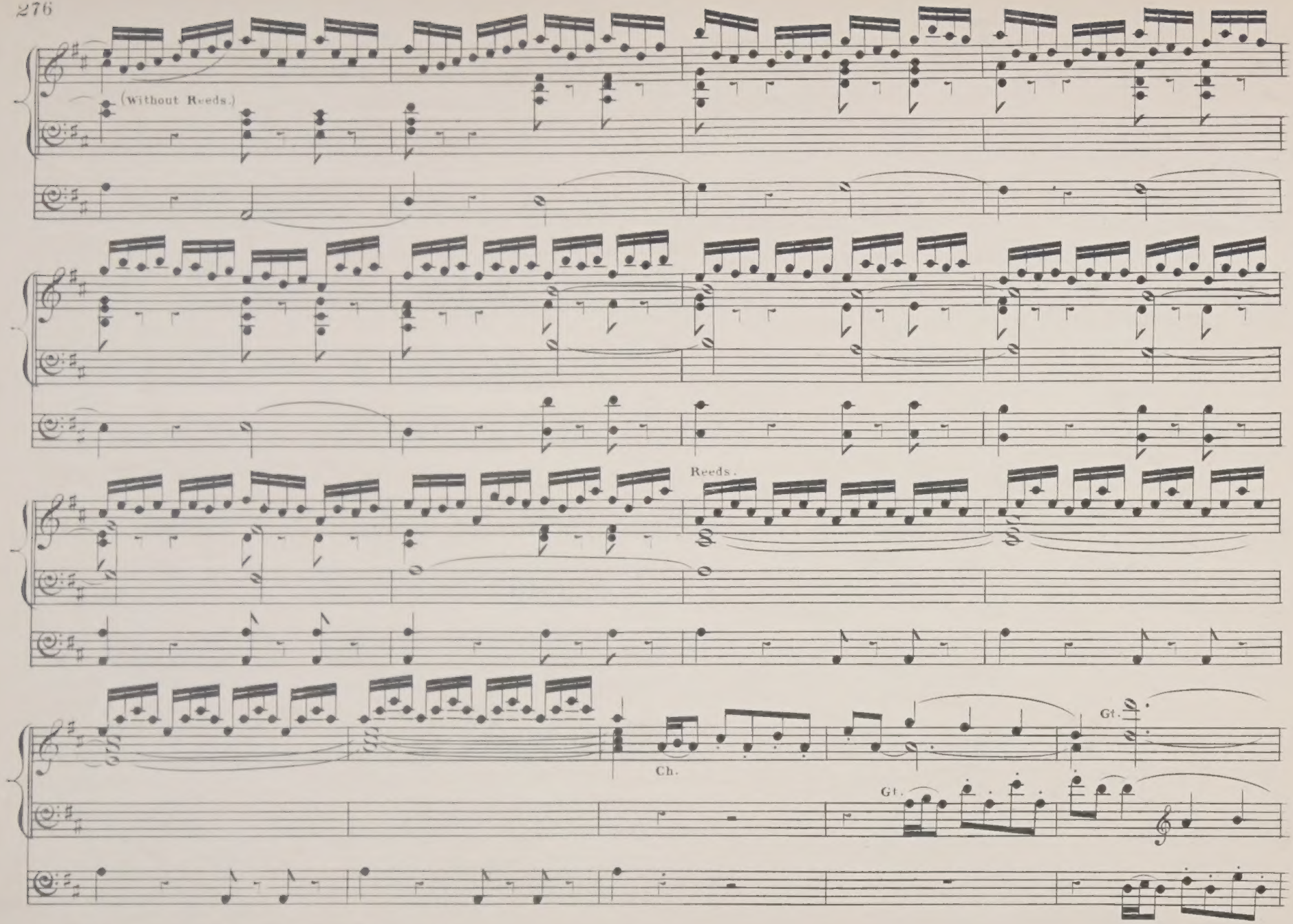
HANDEL.

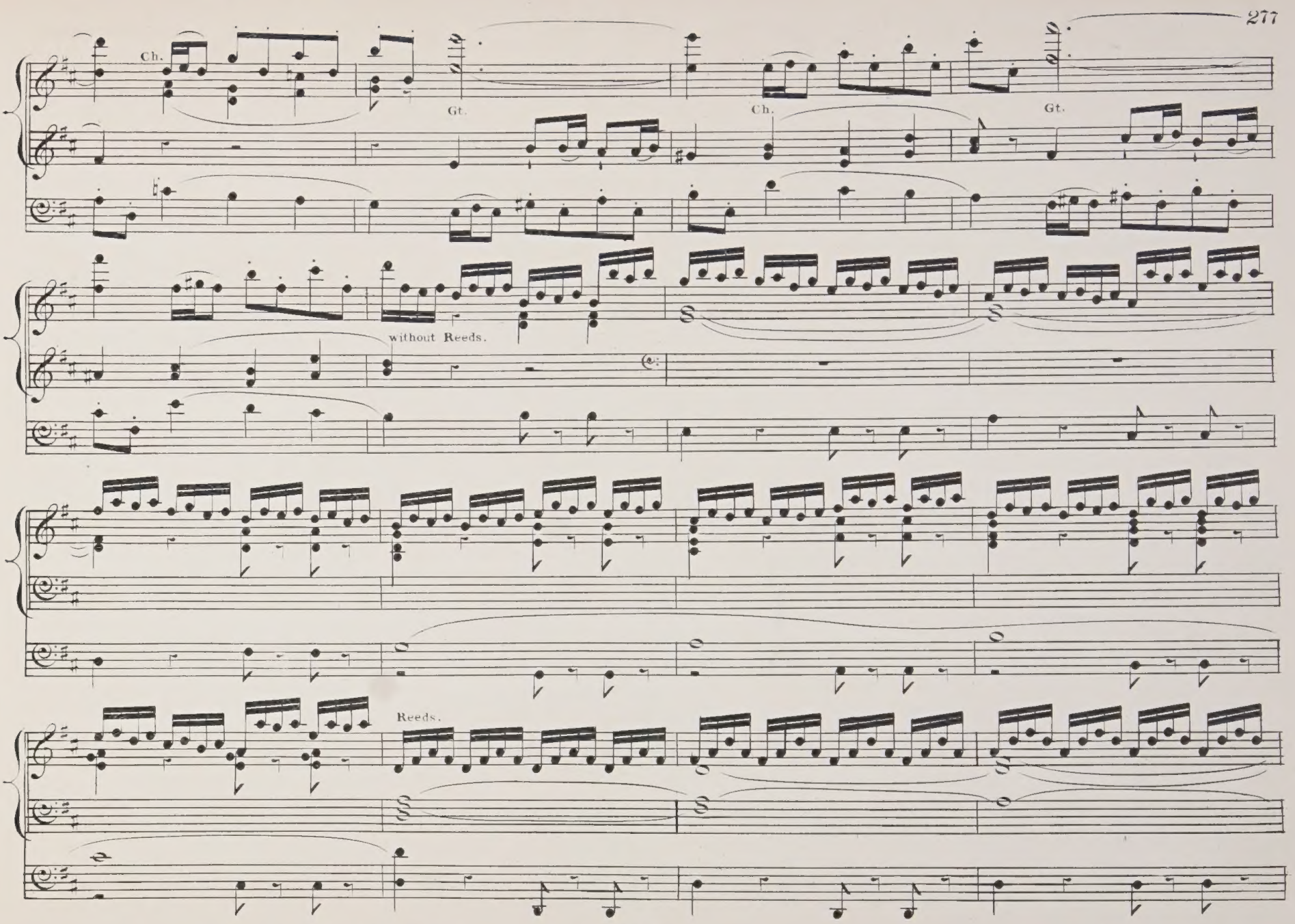
Andante Maestoso.

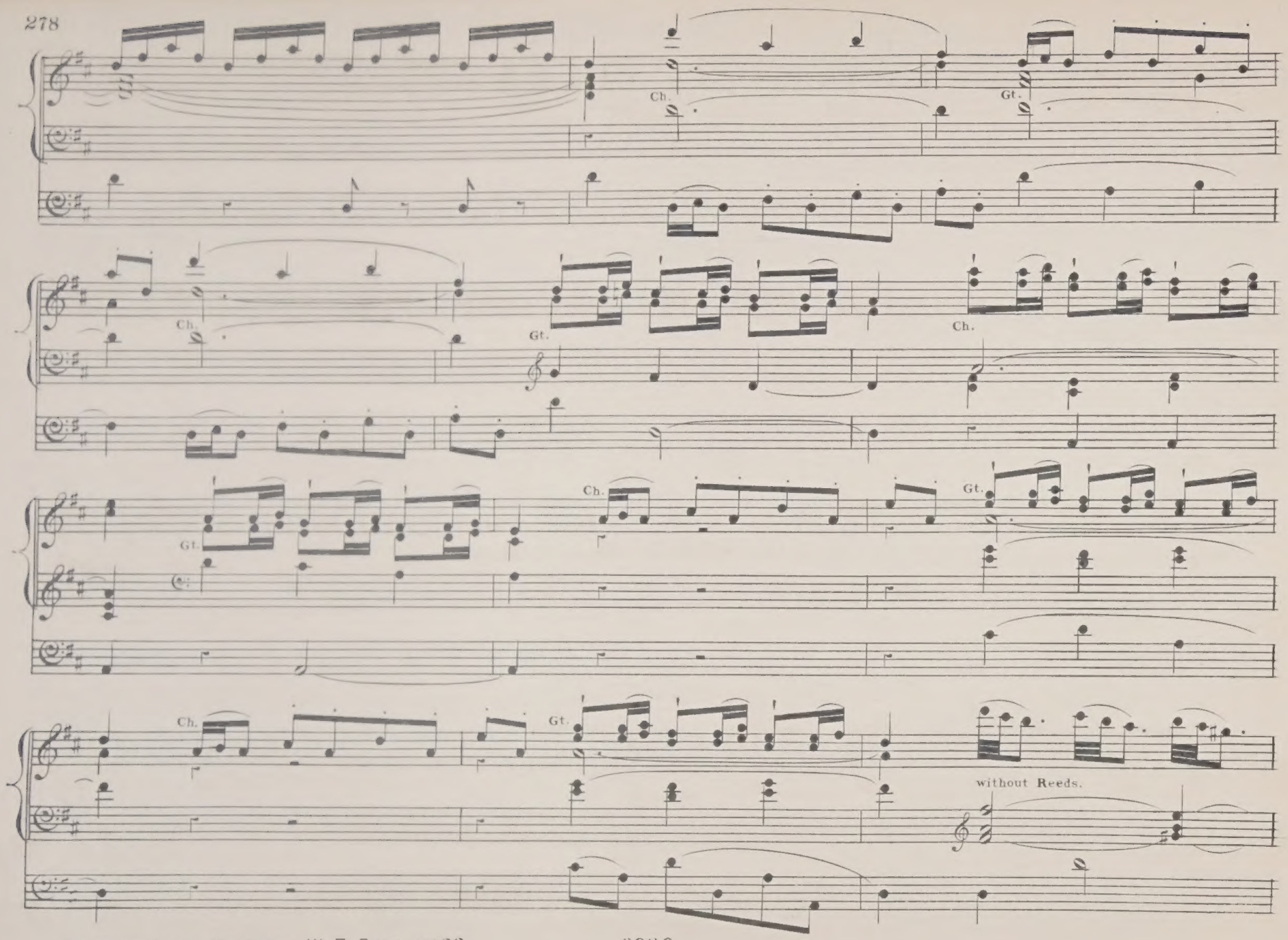


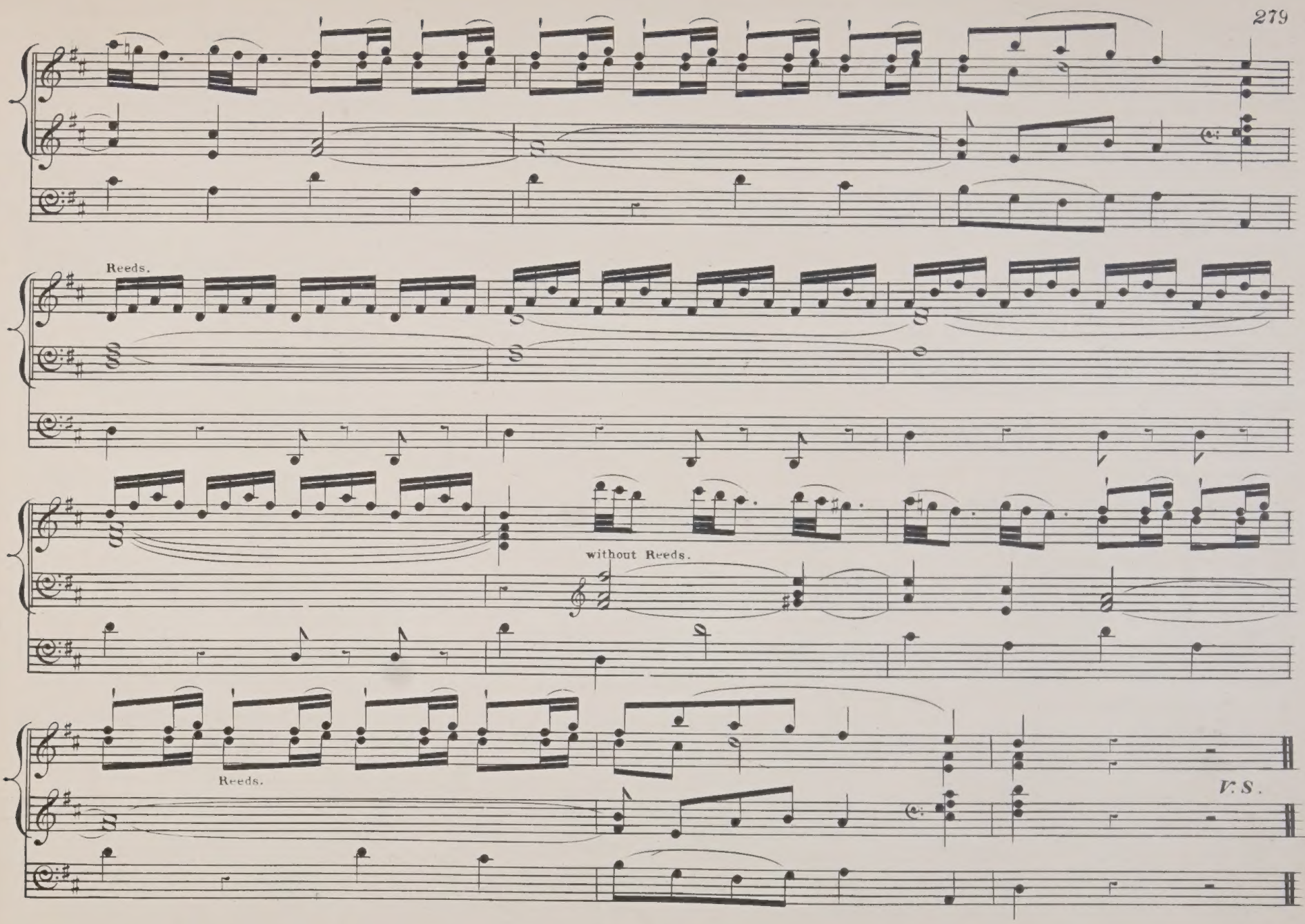

(Obot.)
G!
(Trombe.)
(Tromba)
Sw.
Sw.
ALLEGRO. G!


ff
ff
Full Ch.
Gt.
Ch.
Gt.

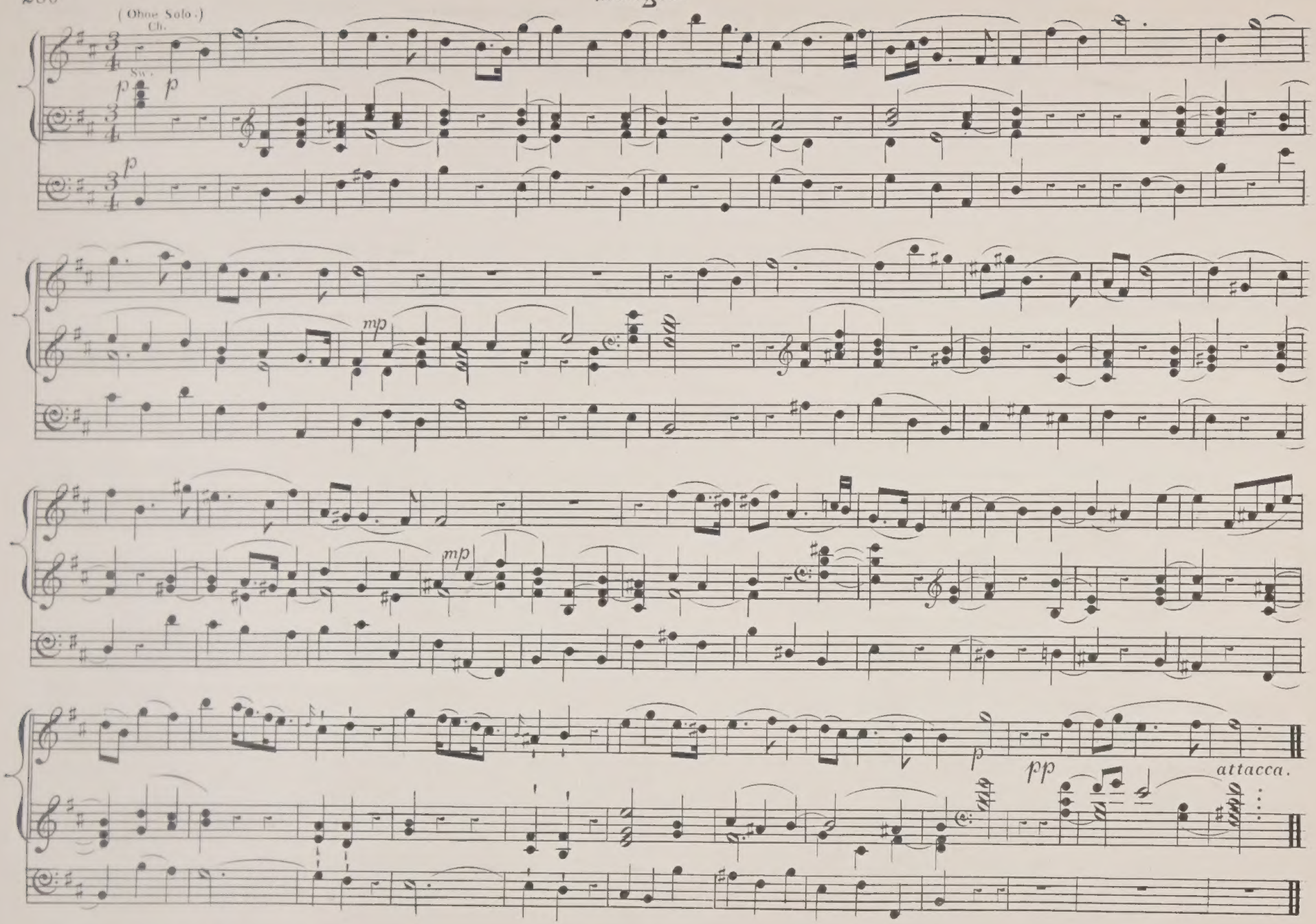

(Without Reeds.)
Reeds.
Ch.
Gt.
Gt.

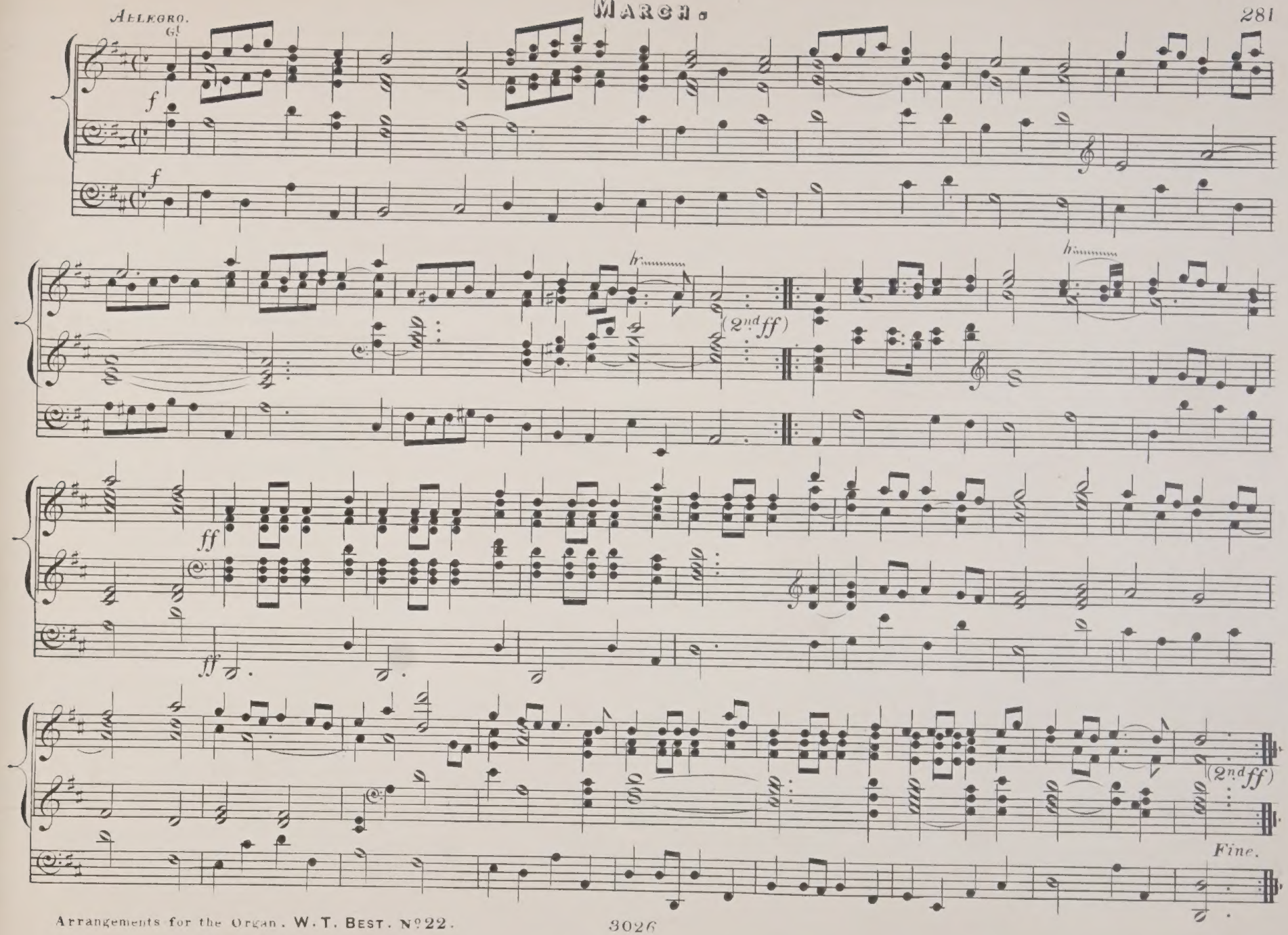

Ch.
Gt.
Ch.
Gt.
without Reeds.
Reeds.


Ch.
Gt.
Ch.
Gt.
Ch.
Gt.
Ch.
Gt.
Ch.
Gt.
without Reeds.


Reeds.
without Reeds.
Reeds.
V. S.

Adagio.

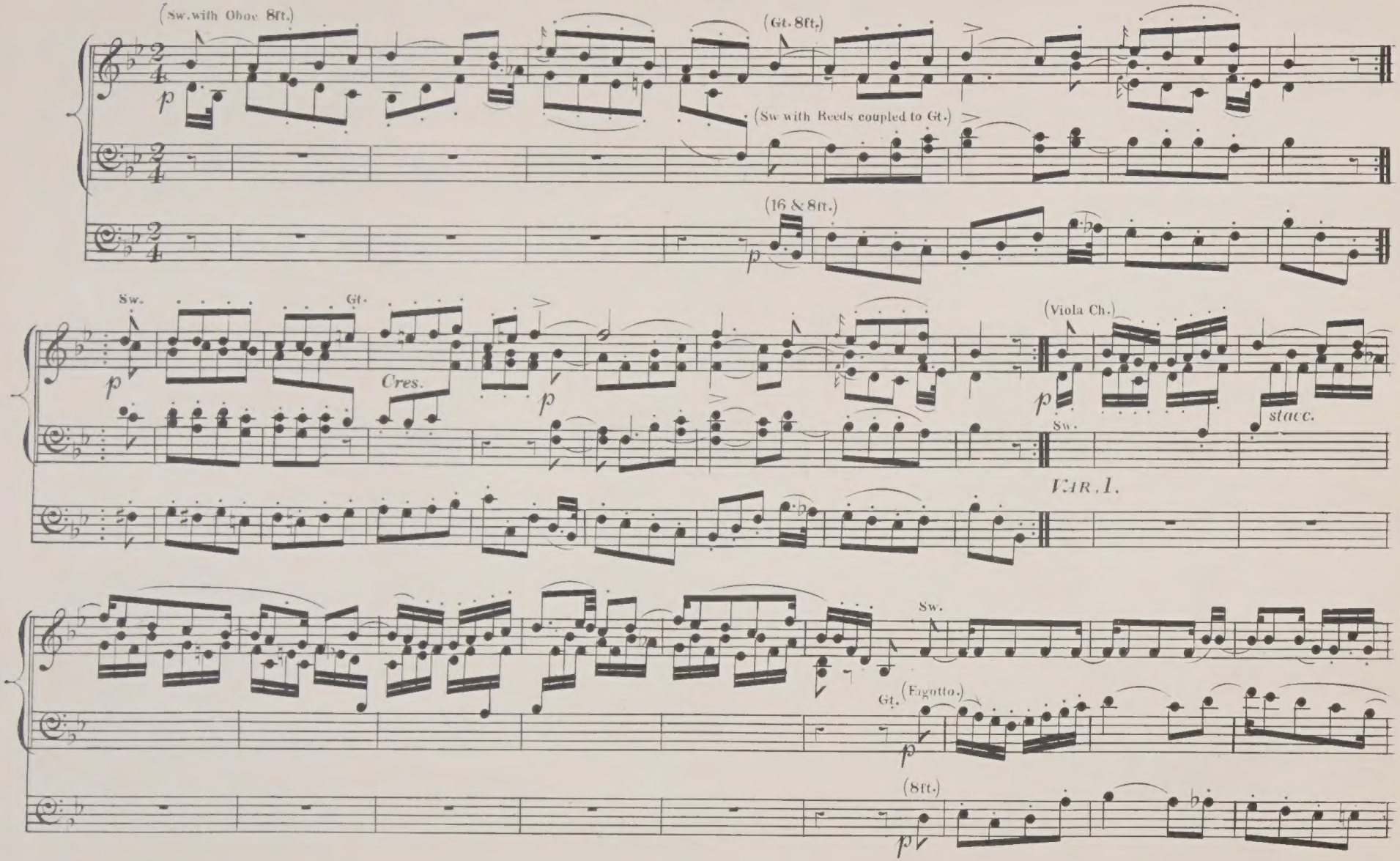


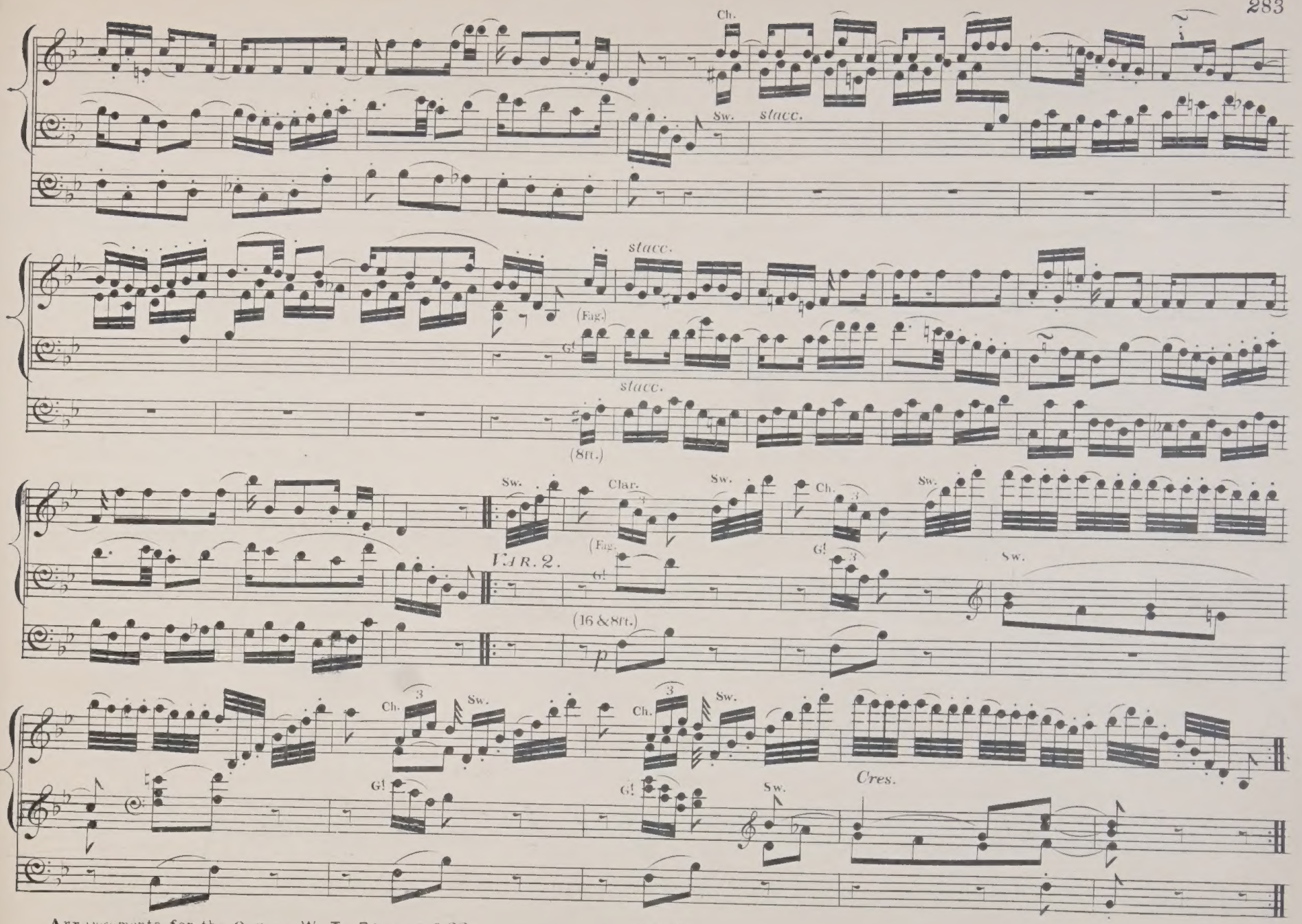

Allegro.
f
f
hm
(2nd ff)
hm
ff
ff
(2nd ff)
Fine.

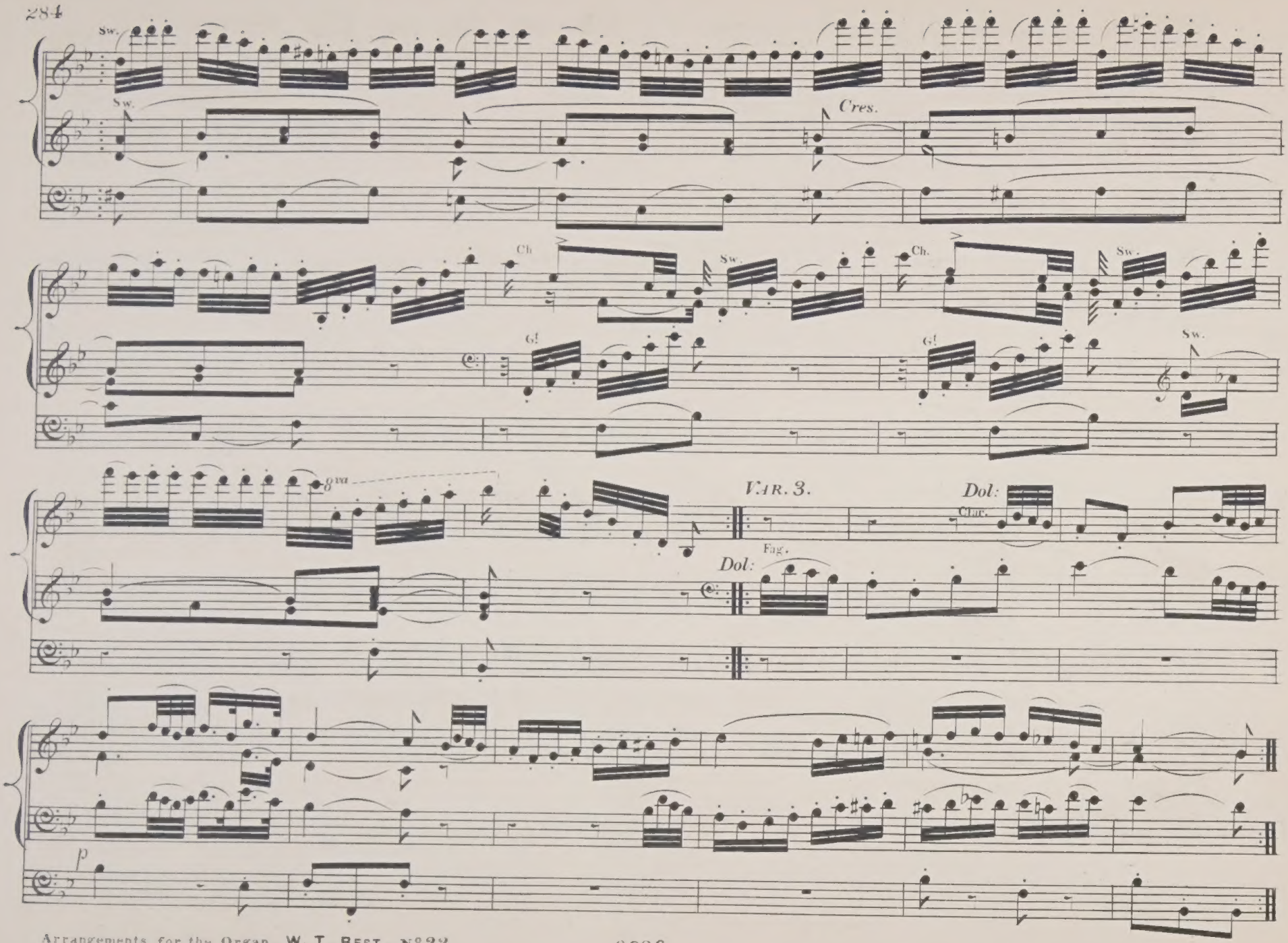
Andante with Variations from the Septuor.

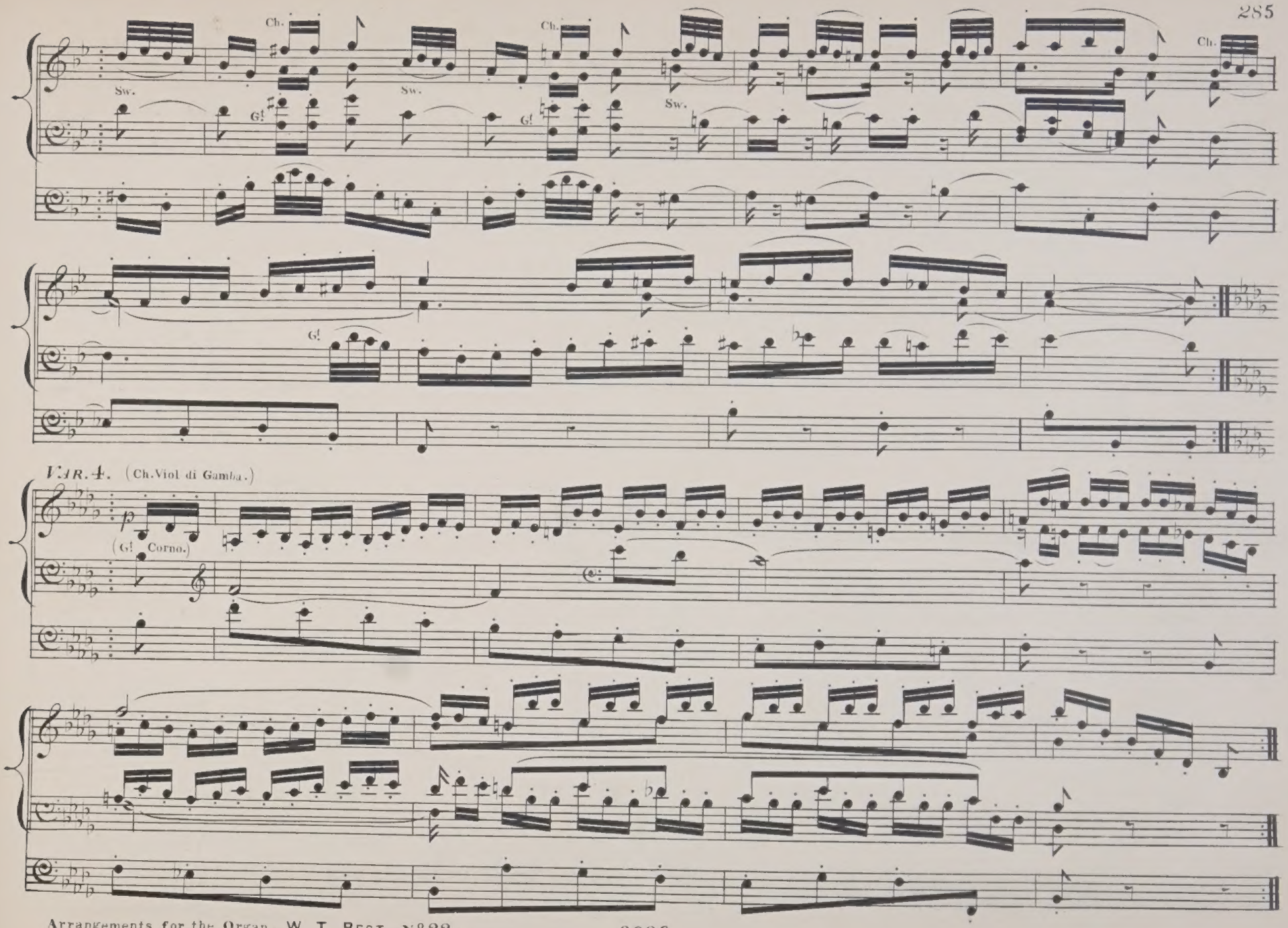
COMPOSED FOR VIOLIN, VIOLA, CLARINET, HORN, BASSOON, VIOLONCELLO, AND DOUBLE-BASS.

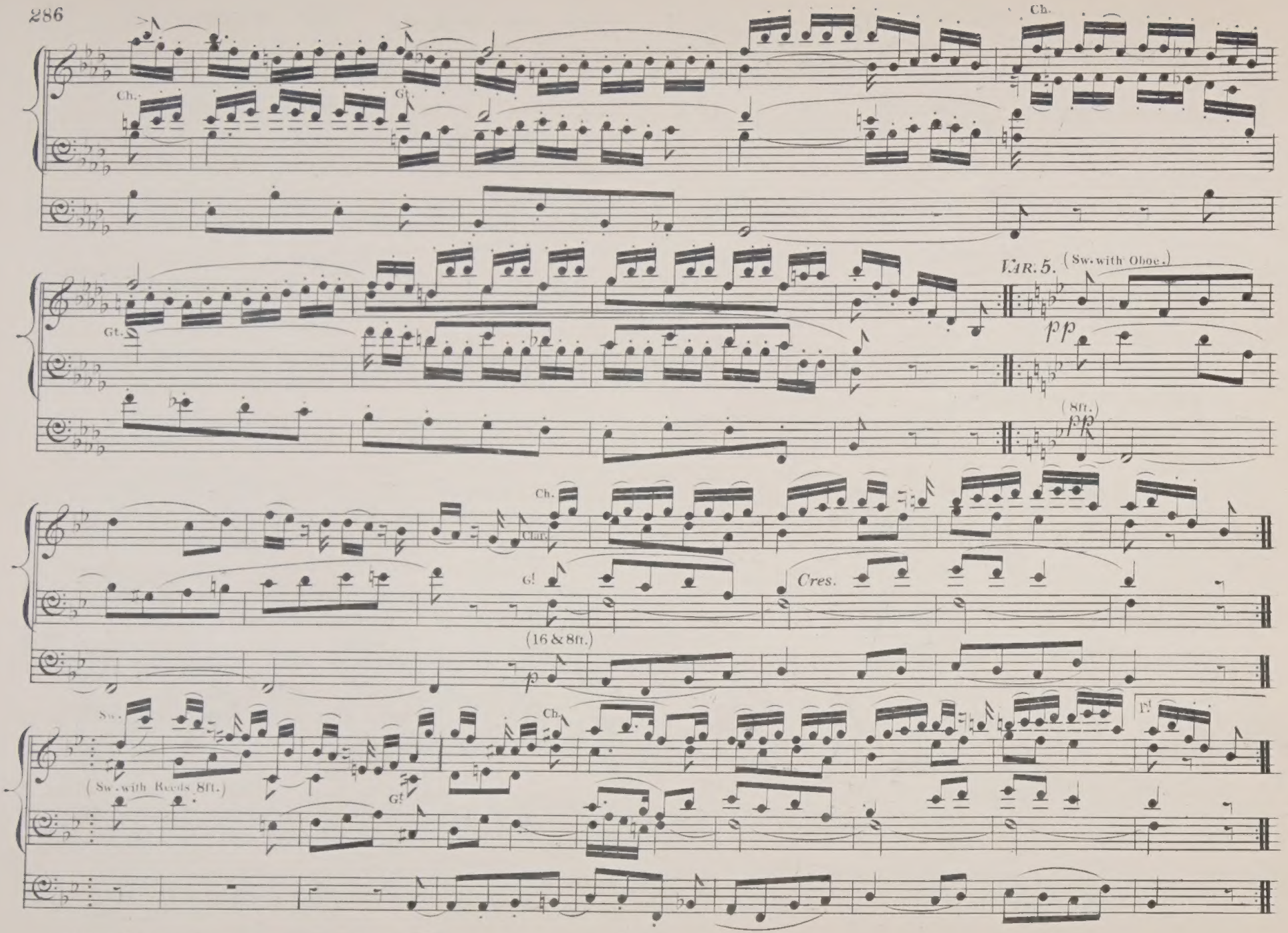
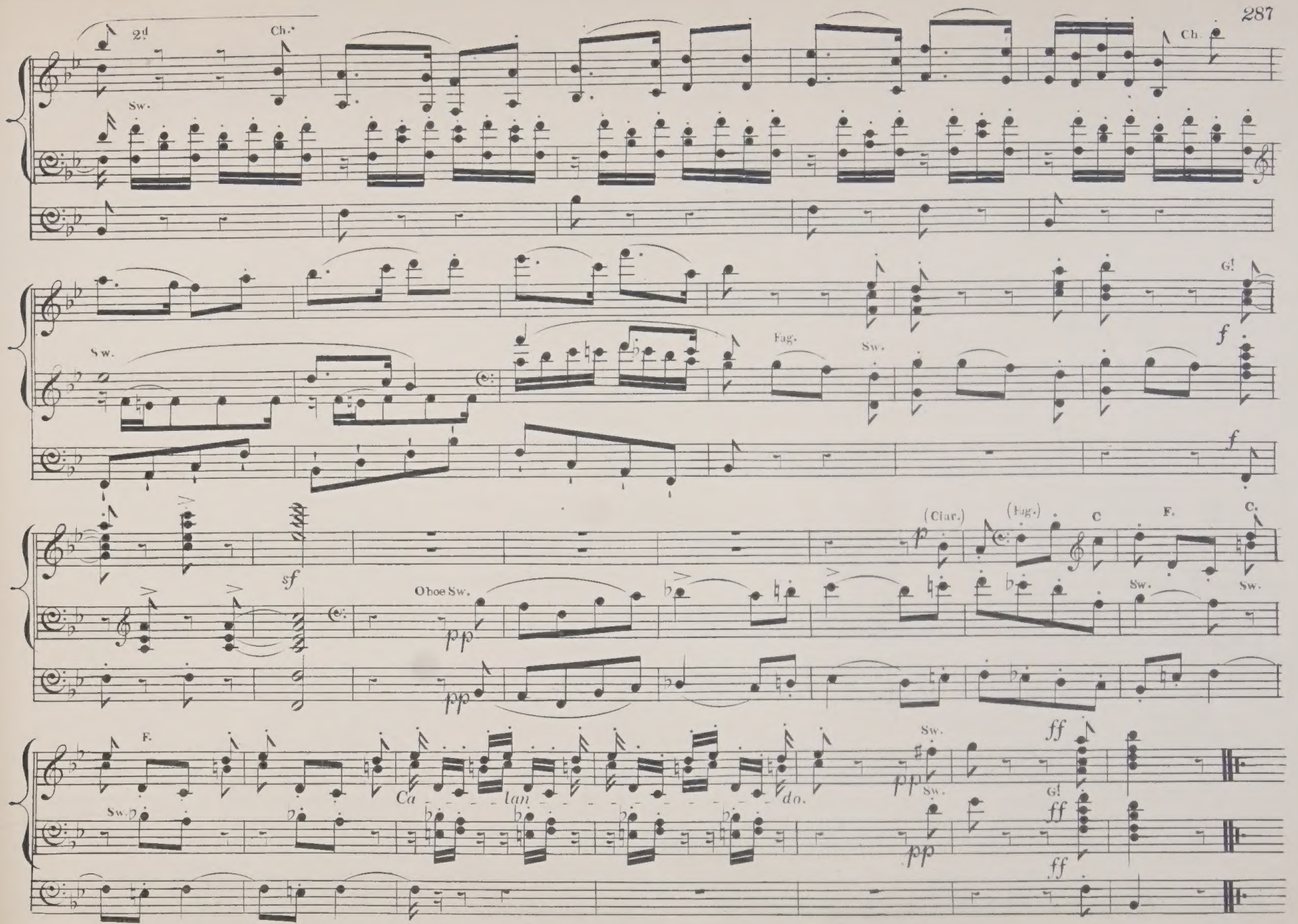
BEETHOVEN.




Ch.
Sw.
stacc.
stacc.
(Fag.)
G!
stacc.
(8ft.)
Sw.
Clar.
Sw.
Ch.
Sw.
VAR. 2.
(Fag.)
G!
G!
Sw.
(16 & 8ft.)
p
Ch.
Sw.
Ch.
Sw.
G!
G!
Sw.
Cres.


Sw.
Sw.
Cres.
Ch
Sw.
Ch.
Sw.
G!
G!
Sw.
8va
VAR. 3.
Dol:
Clar.
Fag.
Dol:
p


Ch.
Sw.
G!
Ch.
Sw.
G!
Ch.
Sw.
G!
VAR. 4. (Ch. Viol di Gamba.)
(G! Corno.)


Ch.
Gt.
Ch.
Gt.
VAR. 5. (Sw. with Oboe.)
pp
(8ft.)
pp
Ch.
Clar.
Gt.
Cres.
(16 & 8ft.)
f
Sw.
(Sw. with Reeds 8ft.)
Ch.
Gt.
f

2d
Ch.
Sw.
Ch.
G!
Sw.
Fag.
Sw.
f
f
(Clar.)
(Fag.)
C
F.
C.
sf
Oboe Sw.
pp
Sw.
Sw.
F.
Sw.
ff
Sw.
Ca
lan
do.
pp
G!
Sw.
ff
ff
pp

Original Compositions for the Organ.

1. TWO INTRODUCTORY VOLUNTARIES — GEORGE J. BENNETT 1/-
2. THREE ANDANTES — HAMILTON CLARKE 2/-
3. POSTLUDE (CHRISTMAS) — DR. GARRETT 1/6
4. ANDANTE CON MOTO — DR. GARRETT 1/-
5. INTERLUDE FOR ADVENT — OLIVER KING 1/-
6. PRELUDE FOR LENT. OP. 10. NO. 2 — OLIVER KING; FANTASIA ON A THEME BY HERMANN GOETZ. OP. 20 — OLIVER KING 1/-
7. THREE PIECES. A. BAPTISM. B. WEDDING. C. BURIAL — A. C. MACKENZIE each 1/-
8. VOLUNTARY FOR CHRISTMAS — OUSELEY 1/-
9. VOLUNTARY — OUSELEY 1/-
10. SHORT VOLUNTARY FOR A TIME OF SORROW — RIDLEY PRENTICE 6D.
11. SHORT VOLUNTARY FOR LENT — B. LUARD SELBY 1/-
12. POSTLUDE IN C MINOR — DR. STEGGALL 1/-
13. CONCLUDING VOLUNTARY OR FANTASIA (LENT) — C. E. STEPHENS 1/-
14. THREE CANONS — V. G. WOOD 2/-
15. ALLEGRETTO — CHARLES H. LLOYD 1/-
16. ALLEGRETTO IN D — B. LUARD SELBY 1/-
17. THREE PIECES. No. 1. ALLEGRETTO MODERATO. No. 2. ANDANTE CON MOTO. No. 3. PROCESSIONAL MARCH — H. M. HIGGS 2/6
18. ANDANTE IN G — H. W. WAREING 1/-
19. ANDANTE IN A AND MINUET IN A — CH. H. LLOYD 1/6
20. ALLEGRO MA NON TROPPO — OSCAR WAGNER 1/-
21. PROCESSIONAL WEDDING MARCH — H. R. BIRD 1/-
22. REVERIE — B. LUARD SELBY 1/-
23. THREE PIECES IN F, D, AND G — B. LUARD SELBY 1/6
24. MARCHE SERIEUSE — B. LUARD SELBY 1/-
25. SIX MINIATURES — OSCAR WAGNER 2/6
26. THREE PRELUDES — JOHN E. WEST 1/-
27. COMMUNION IN D♭ — B. LUARD SELBY; PRELUDIUM E FUGHETTA — B. LUARD SELBY 1/-
28. INTRODUCTION AND FUGUE — DR. GLADSTONE 1/-
29. ALLEGRETTO — DR. GLADSTONE 1/-
30. ANDANTE AND FUGUE — B. LUARD SELBY 1/6
31. PASTORALE AND MELODY IN A♭ — B. LUARD SELBY 1/6
32. ORCHESTRAL MARCH — B. LUARD SELBY 1/-
33. SONATE — OSCAR WAGNER 1/6
34. SKETCH IN C MINOR — JOHN E. WEST 1/-
35. FUGUE IN E MINOR — JOHN E. WEST 1/-
36. MINUET AND TRIO — B. LUARD SELBY 1/-
37. ANDANTE IN B♭ AND SHORT POSTLUDE — B. LUARD SELBY 1/-
38. SARABANDE — B. LUARD SELBY 1/-
39. POSTLUDE IN D — B. LUARD SELBY 1/-
40. ANDANTE GRAZIOSO — DR. C. S. HEAP 1/-
41. FANTASIA IN C — BERTHOLD TOURS 1/6
42. ALLEGRETTO GRAZIOSO — BERTHOLD TOURS 1/-
43. MENUETTO — BERTHOLD TOURS 1/-
44. POSTLUDE — BERTHOLD TOURS 1/-
45. FANTASIA IN C MINOR — W. S. HOYTE 1/6
46. FOUR SHORT VOLUNTARIES — KATE WESTROP 1/6
47. CONCERT FANTASIA AND FUGUE — W. G. WOOD 2/-
48. SONATA IN D MINOR — CHARLES H. LLOYD 2/6
49. ANDANTE IN E. MINUET AND TRIO, No. 2, IN A MINOR — B. LUARD SELBY 1/6
50. POSTLUDE IN D — W. G. WOOD 1/-
51. ALLEGRO IN C — W. G. WOOD 1/-
52. MELODY IN B♭ — ARTHUR CARNALL 1/-
53. THREE ANDANTES — HAMILTON CLARKE 1/6
54. POSTLUDE IN B♭ — JOHN E. WEST 1/-
55. ALLEGRO, IN FORM OF A MINUET — W. G. WOOD 1/6
56. ALLEGRO MA NON TROPPO — H. M. HIGGS 1/6
57. PRELUDE AND FUGUE — H. M. HIGGS 1/6
58. MÉLODIE, PRIÈRE, PASTORALE — H. M. HIGGS 1/6
59. OFFERTOIRE IN D MINOR — H. M. HIGGS 1/6
60. ANDANTINO IN D — J. BARNBY 6D.
61. COMMUNION AND LARGHETTO — BATISTE 1/-
62. PRELUDE AND POSTLUDE — BATISTE 1/6
63. ANDANTE IN A♭ AND PASTORALE IN F — HAMILTON CLARKE 1/-
64. GRAND OFFERTORIO IN A — HAMILTON CLARKE 1/-
65. MINUET IN B♭ — HAMILTON CLARKE 1/-
66. LARGHETTO IN C — C. J. FROST 1/-
67. FANTASIA IN B♭ — C. J. FROST 1/-
68. SONATINA IN C — C. J. FROST 1/6
69. ANDANTE MODERATO IN A — DR. GARRETT 1/6
70. PRELUDE IN C MINOR — F. E. GLADSTONE 1/-
71. ALLEGRO MARZIALE — F. E. GLADSTONE 1/-
72. PRELUDE AND FUGUE IN A MINOR — CH. GRÆDENER 1/-
73. ANDANTE IN F — J. W. GRITTON 6D.
74. MARCHE TRIOMPHALE IN E♭ AND POSTLUDE IN F — ALEX. GUILMANT 1/6
75. FANTAISIE SUR DEUX MELODIES ANGLAISES — ALEX. GUILMANT 1/6
76. FESTAL MARCH IN E♭ — DR. C. S. HEAP 1/6
77. FANTASIA ON MENDELSSOHN'S VOLKSLIED — GEO. HEPWORTH 1/6
78. PRELUDE IN G — W. MACFARREN 6D.
79. RELIGIOUS MARCH IN E♭ — G. A. MACFARREN 1/-
80. ANDANTE IN G AND MARCH — G. A. MACFARREN 1/-
81. VARIATIONS ON THE PSALM-TUNE "WINDSOR" — G. A. MACFARREN 1/-
82. ANDANTE IN D — H. S. OAKELEY 1/-
83. PRÆLUDIUM ET FUGA — OUSELEY 1/-
84. PRELUDE IN C♯ MINOR — W. PARRATT 6D.
85. POSTLUDE IN C MINOR — E. PROUT 1/-
86. ANDANTE IN E♭ AND POSTLUDE IN C — F. J. READ 1/-
87. ANDANTE SERIOSO IN D MINOR — C. REINECKE 6D.
88. ALLEGRO VIVACE IN D — C. T. SPEER 1/-
89. PRELUDE AND FUGUE IN E MINOR — C. V. STANFORD 1/6
90. POSTLUDE IN C — H. J. STARK 1/-
91. ALLEGRETTO PASTORALE IN A AND FUGUE IN D MINOR — C. STEGGALL 1/6
92. OFFERTOIRE IN F — C. E. STEPHENS 1/-
93. CONCERT-FANTASIA IN D MINOR — SIR R. P. STEWART 1/6
94. FUGATO IN C — PH. TIETZ 1/-
95. PASTORALE IN E♭ AND CONCLUDING VOLUNTARY, FUGATO IN G MINOR — PH. TIETZ 1/-
96. MARCH IN F — J. H. WALLIS 1/-
97. VOLUNTARY (GRAVE AND ANDANTE) — S. S. WESLEY 1/-
98. CONCERT-FANTASIA, D MINOR — JOHANN WORPING 1/6
99. THEME IN A — F. W. HIRD 1/-
100. MAESTOSO ALLA MARCIA — F. W. HIRD 1/-
101. POSTLUDIUM IN F — ALGERNON ASHTON 1/6
102. POSTLUDE IN C MINOR — DR. C. S. HEAP 2/-
103. OFFERTOIRE — JOHN FRANCIS BARNETT 1/6
104. SCHERZO SYMPHONIQUE — ALBERT RENAUD 1/-
105. MARCHE SOLENNELLE (FROM LEAVY) — A. RENAUD 1/-
106. MEDITATION (FROM NICOU-CHORON) — A. RENAUD 1/-
107. ANDANTE RELIGIOSO (NICOU-CHORON) — A. RENAUD 1/-
108. TOCCATA IN D MINOR — W. G. WOOD 1/6
109. INTRODUCTION AND VARIATIONS — B. HAYNES 2/-

(For continuation, see other list.)

Nos. 41 to 45, 60 to 100, and 245 from "The Organist's Quarterly Journal."

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Andante with Var^ns in G. Spohr.

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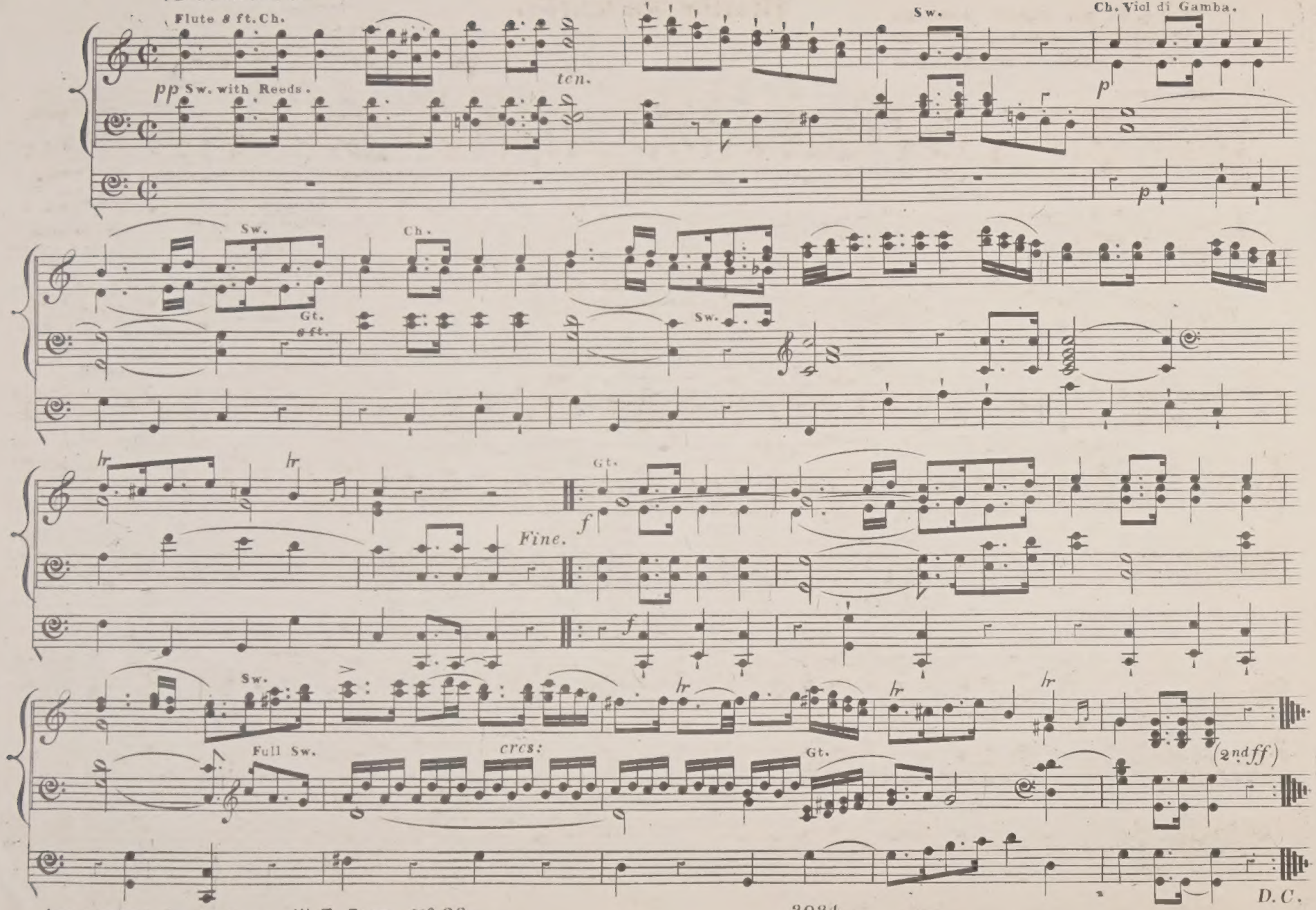
IDOMENEO.

March.

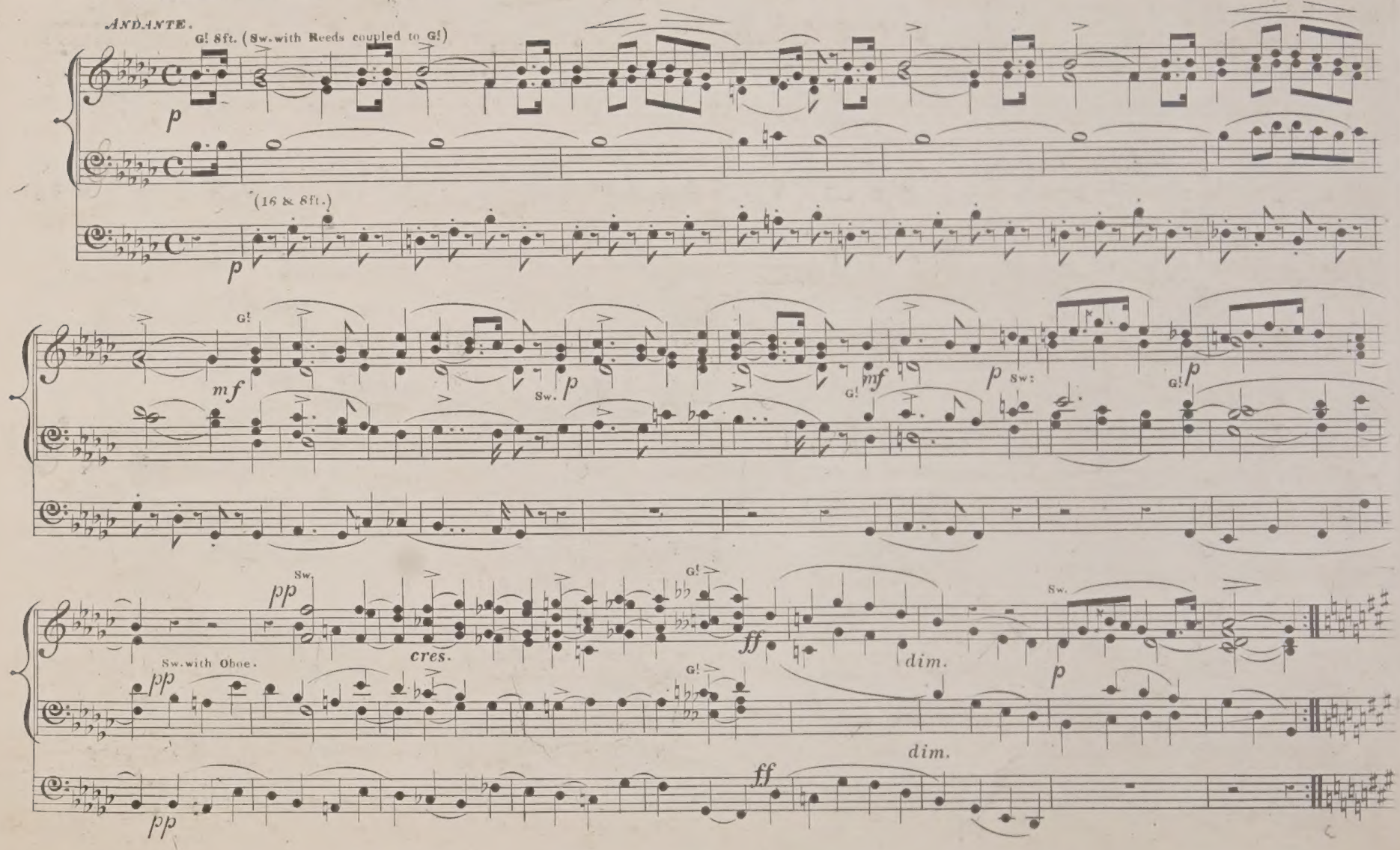
MOZART.

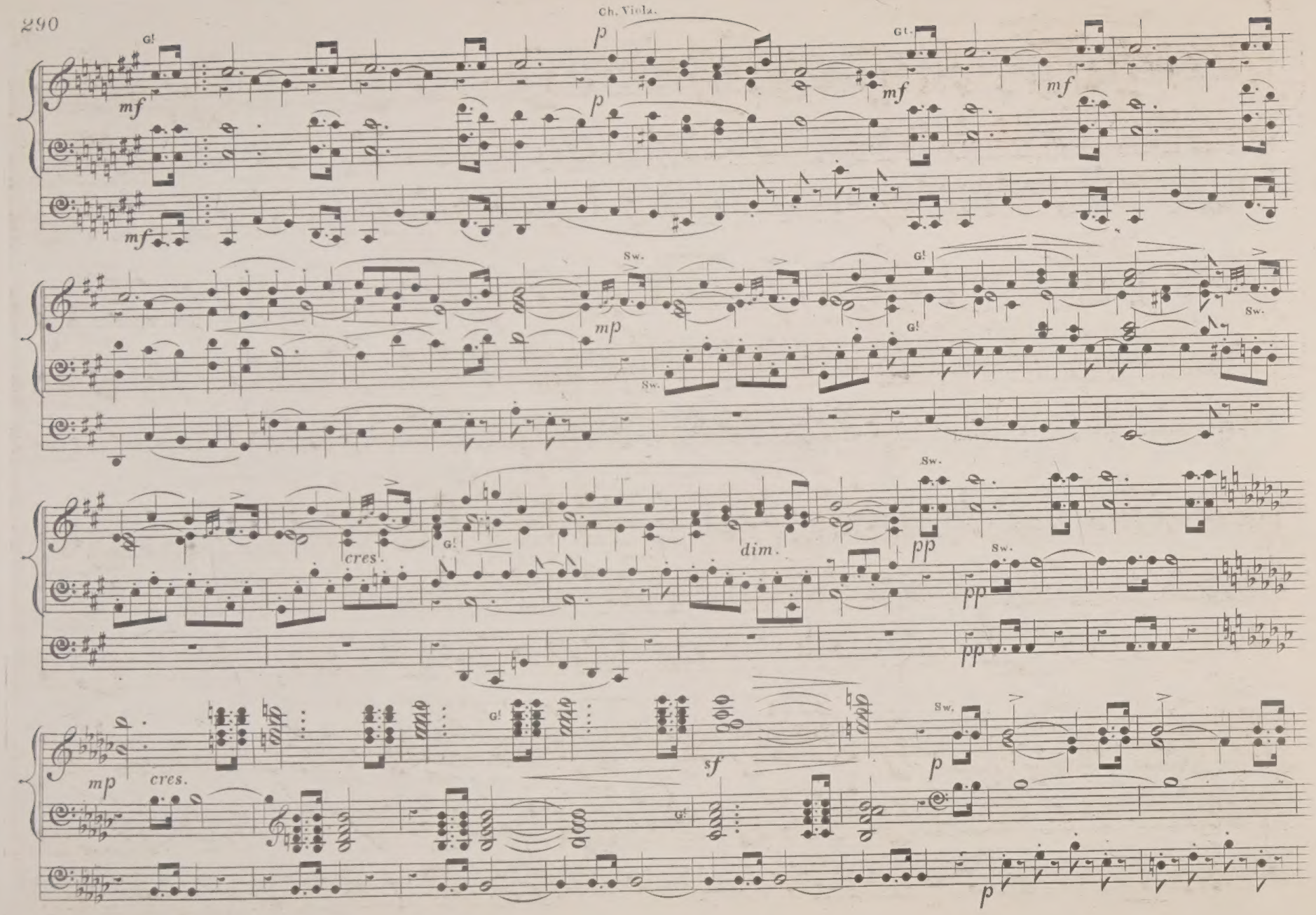


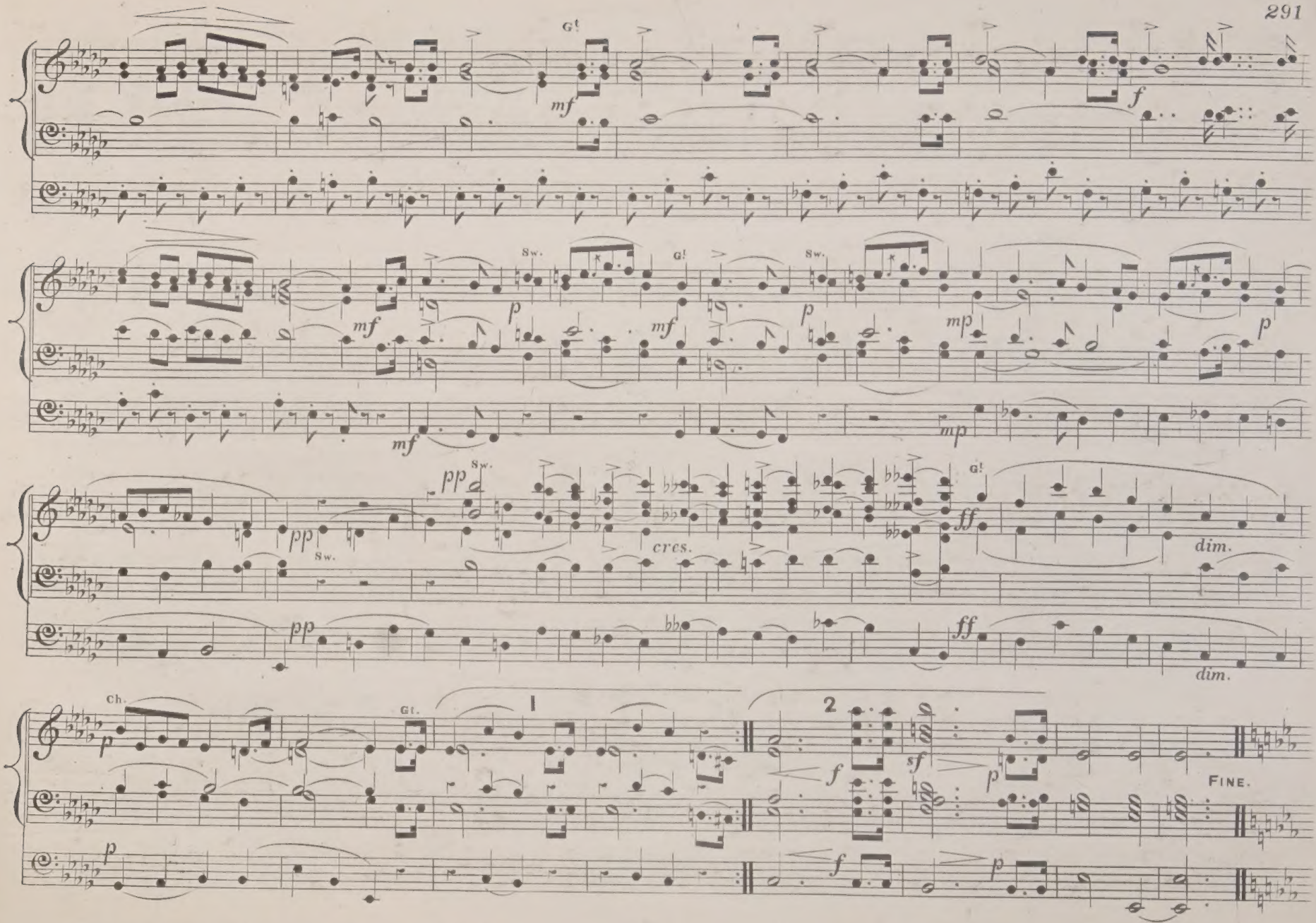
Marche Solennelle.

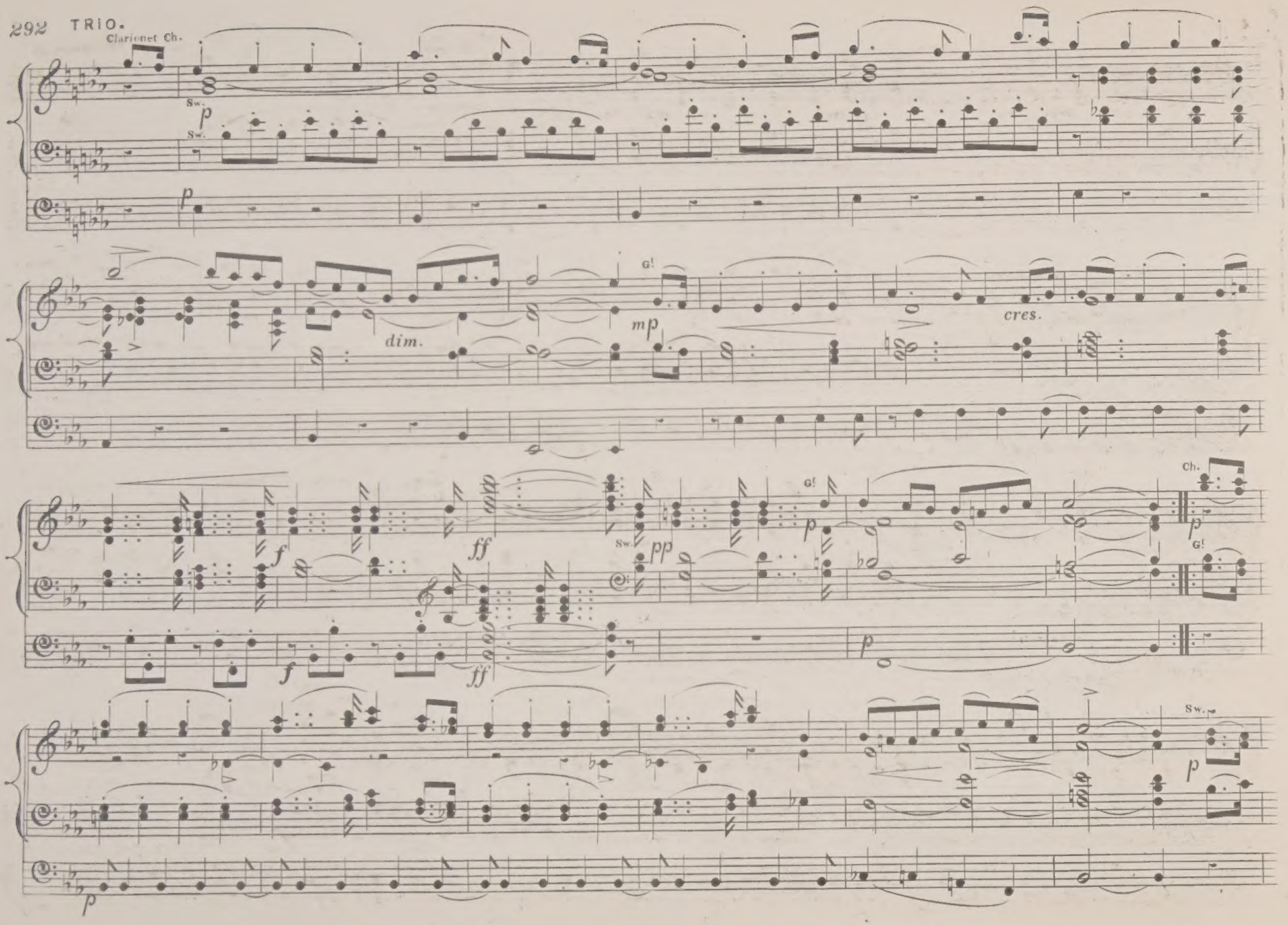
Nº 5 OF SIX GRAND MARCHES (OP: 40) COMPOSED FOR THE PIANOFORTE. (FOUR HANDS.)

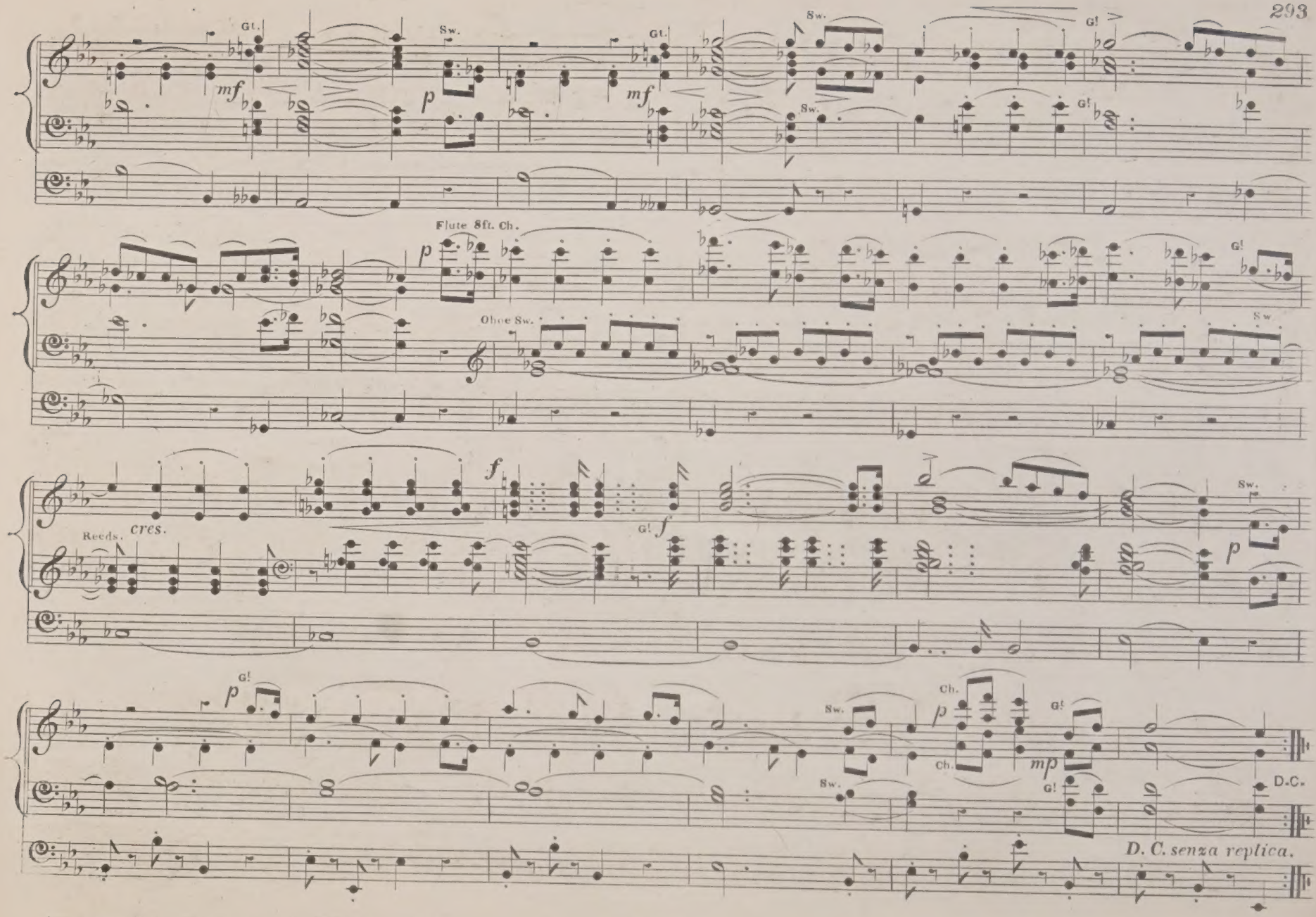
F SCHUBERT




Ch. Viola.
G!
mf
p
Gt.
mf
mf
mf
Sw.
mp
G!
Sw.
G!
Sw.
cres.
G!
dim.
Sw.
pp
Sw.
pp
mp
cres.
G!
sf
Sw.
p
G!
p


G!
mf
f
Sw.
G!
Sw.
mf
p
mf
p
mp
mp
p
mf
pp
Sw.
pp
Sw.
cres.
G!
ff
dim.
pp
bb
ff
dim.
Ch.
Gt.
1
2
p
f
sf
p
FINE.
p
f
p

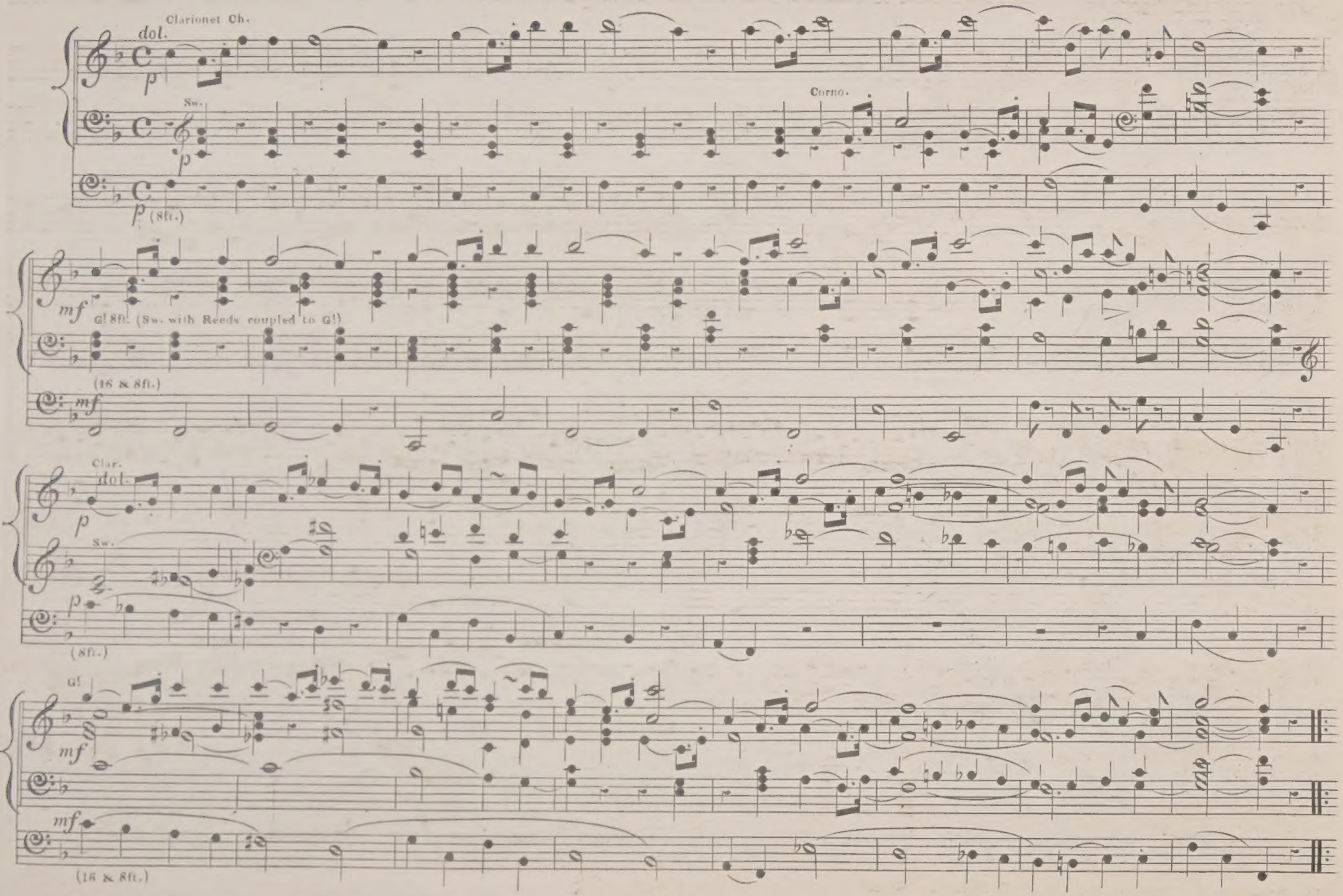
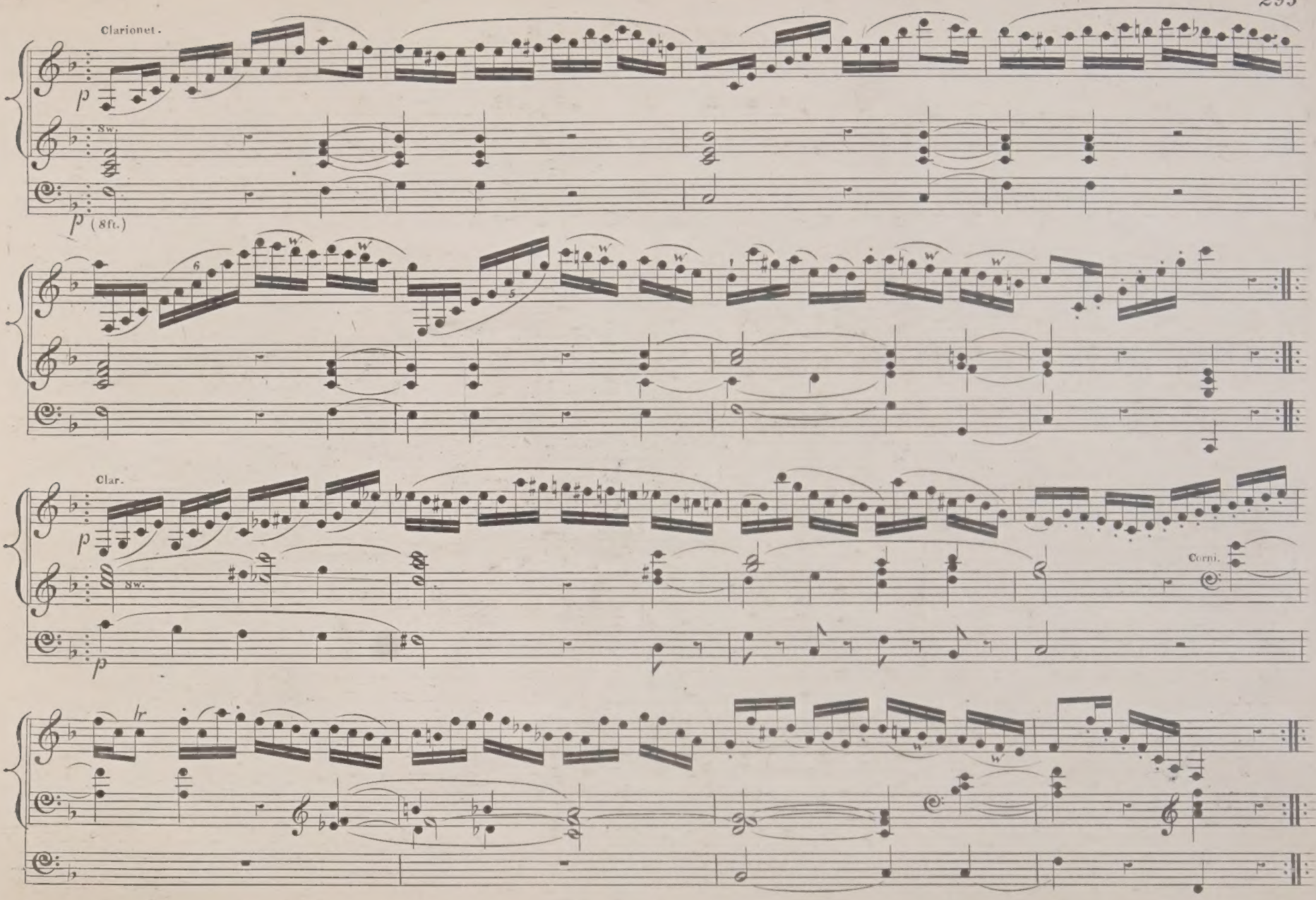

Clarionet Ch.
Sw.
p
Sw.
p
dim.
G!
mp
cres.
f
ff
Sw.
pp
G!
Ch.
p
G!
f
ff
p
Sw.
p
p


Gt.
Sw.
mf
p
Flute 8ft. Ch.
Oboe Sw.
Reeds.
cres.
f
G!
Ch.
mp
D.C.
D. C. senza replica.

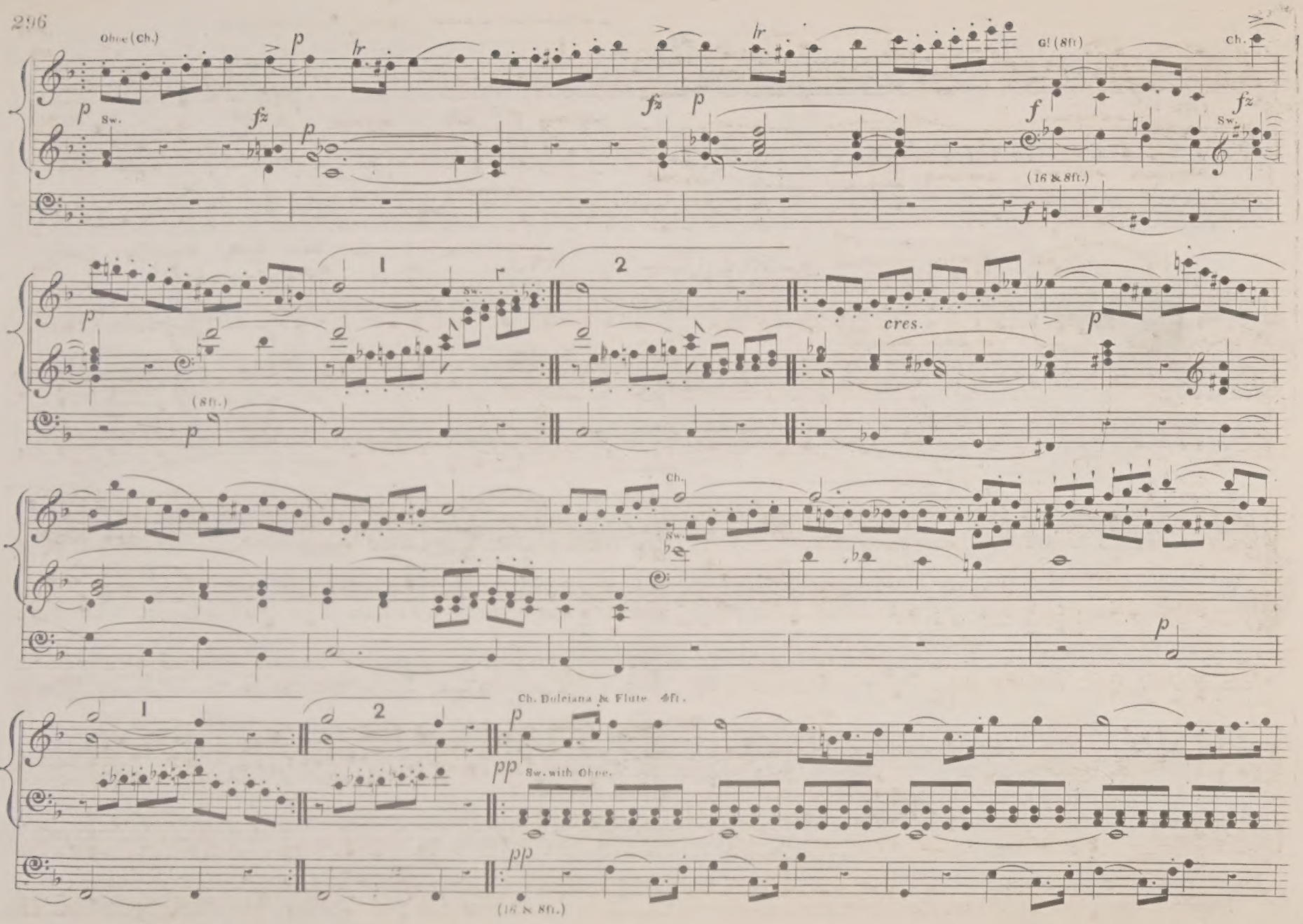
FROM THE NOTTURNO FOR WIND INSTRUMENTS. – (OP: 34.)

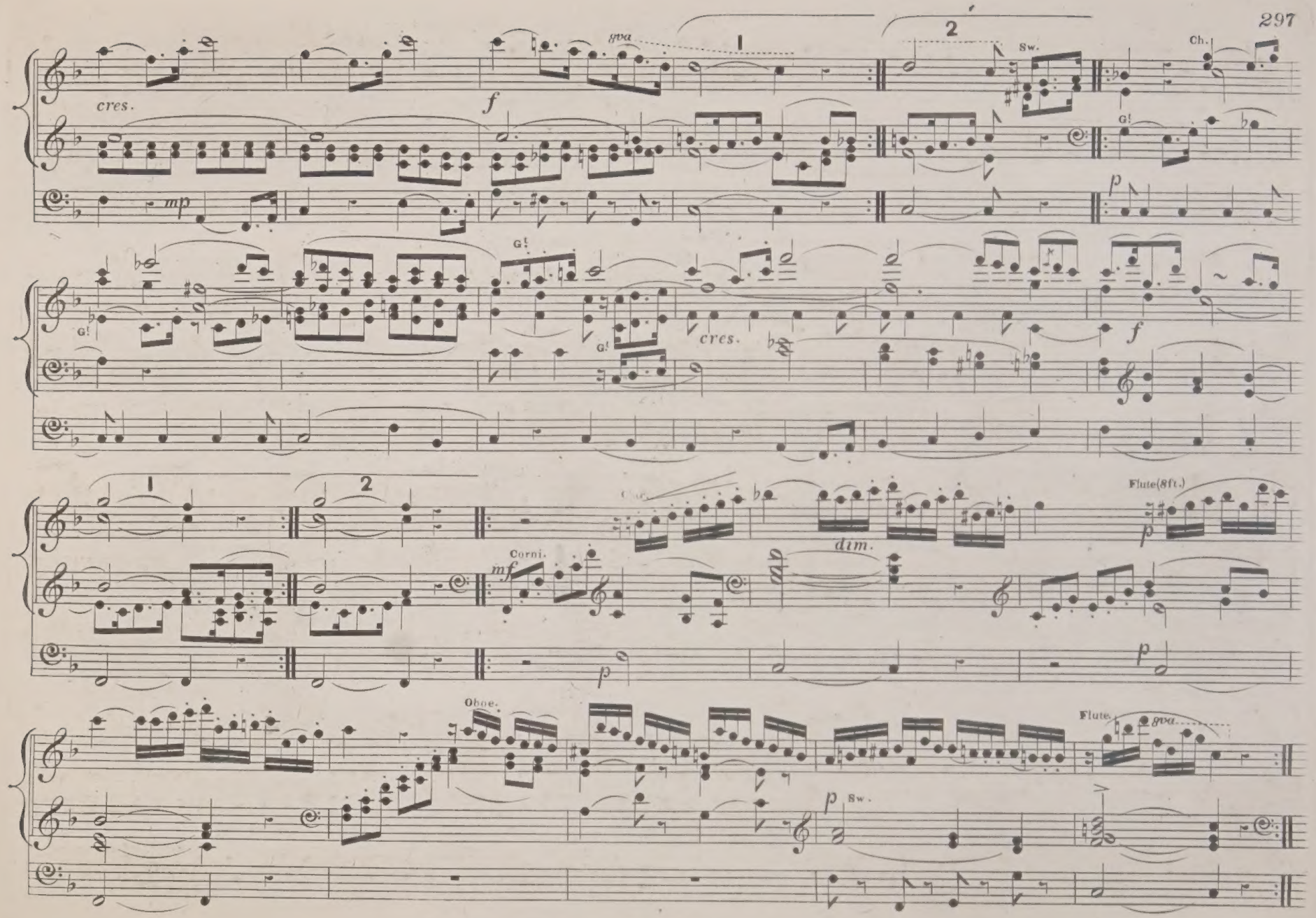
Andante with Variations.

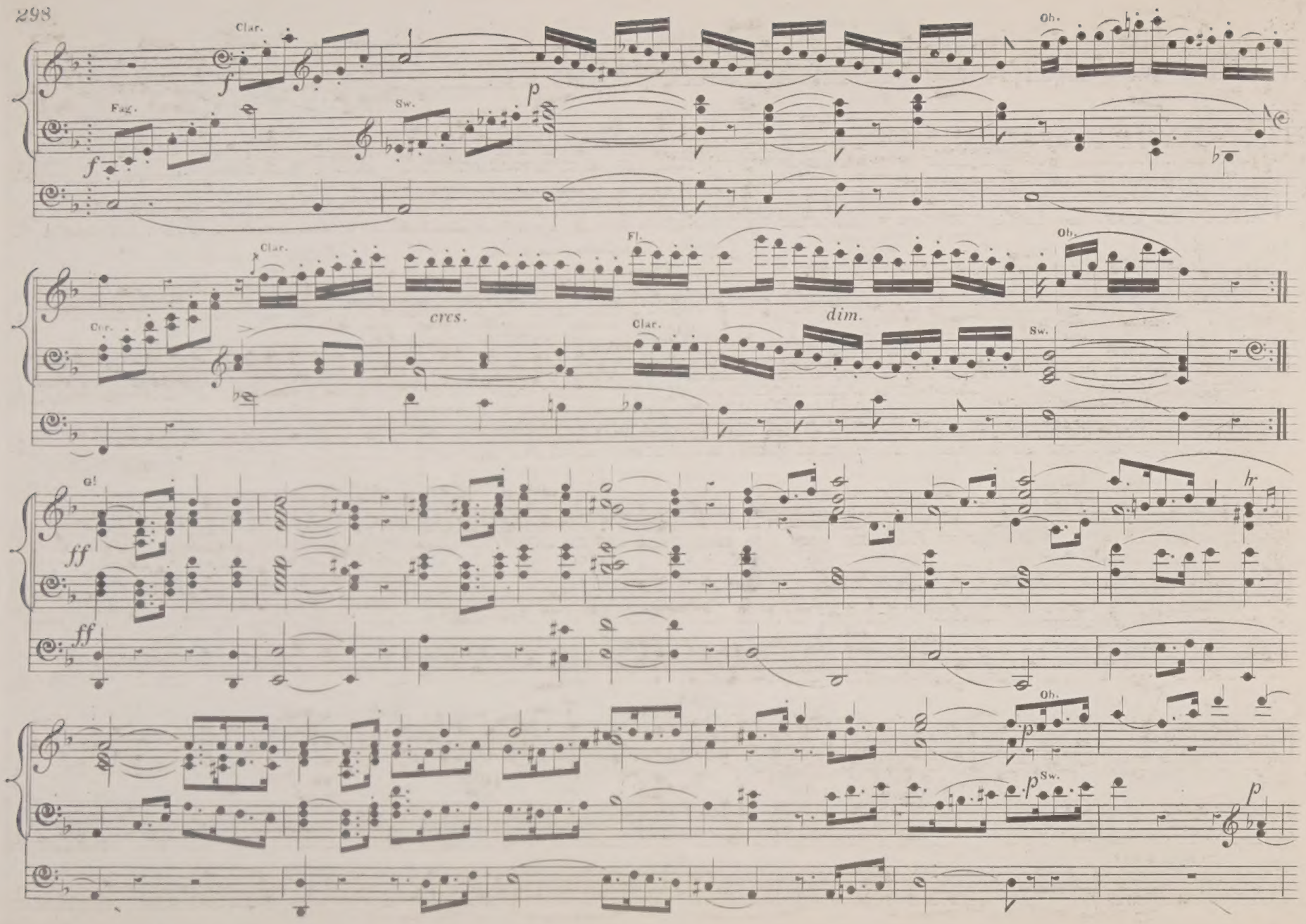
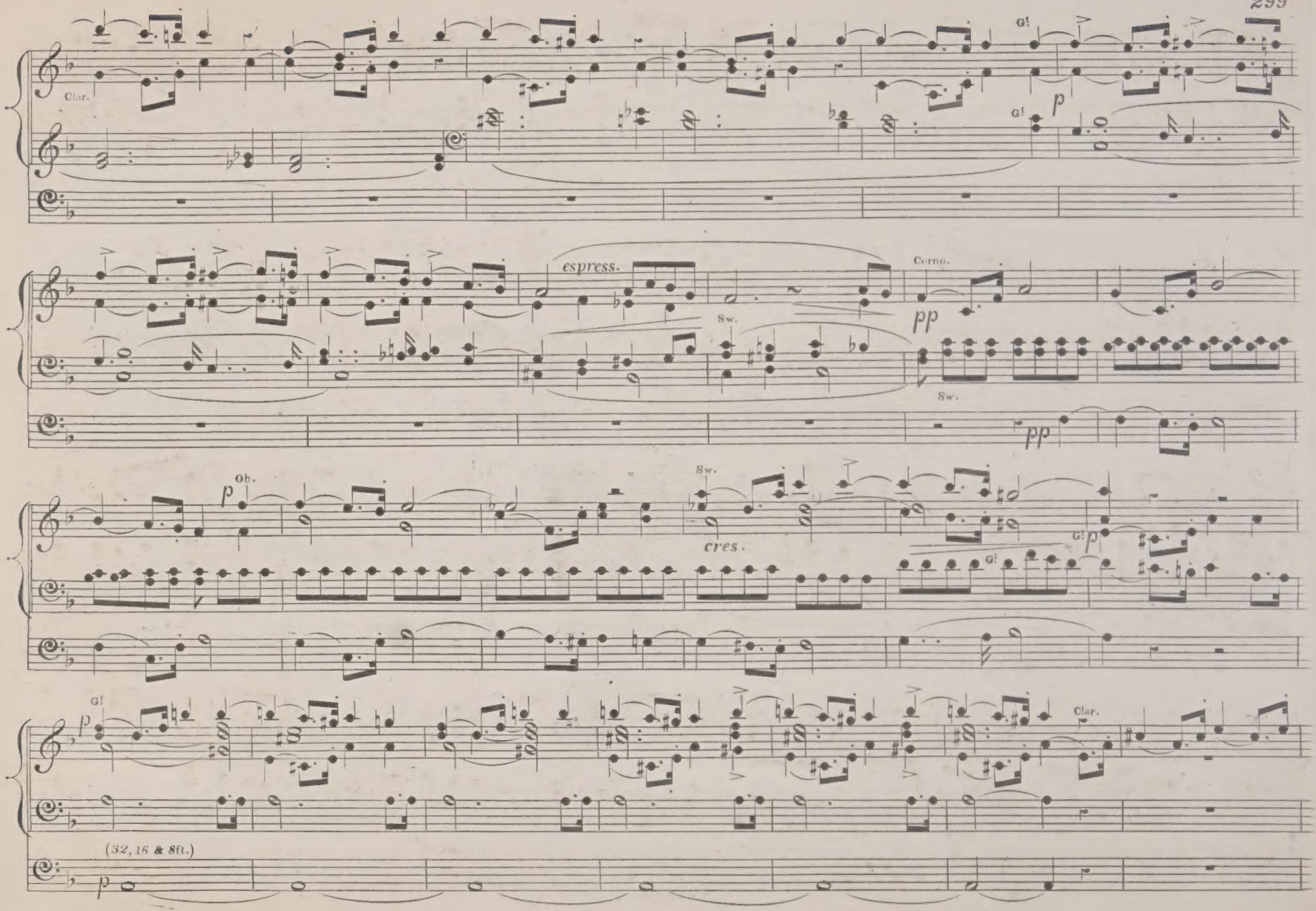
SPOHR.

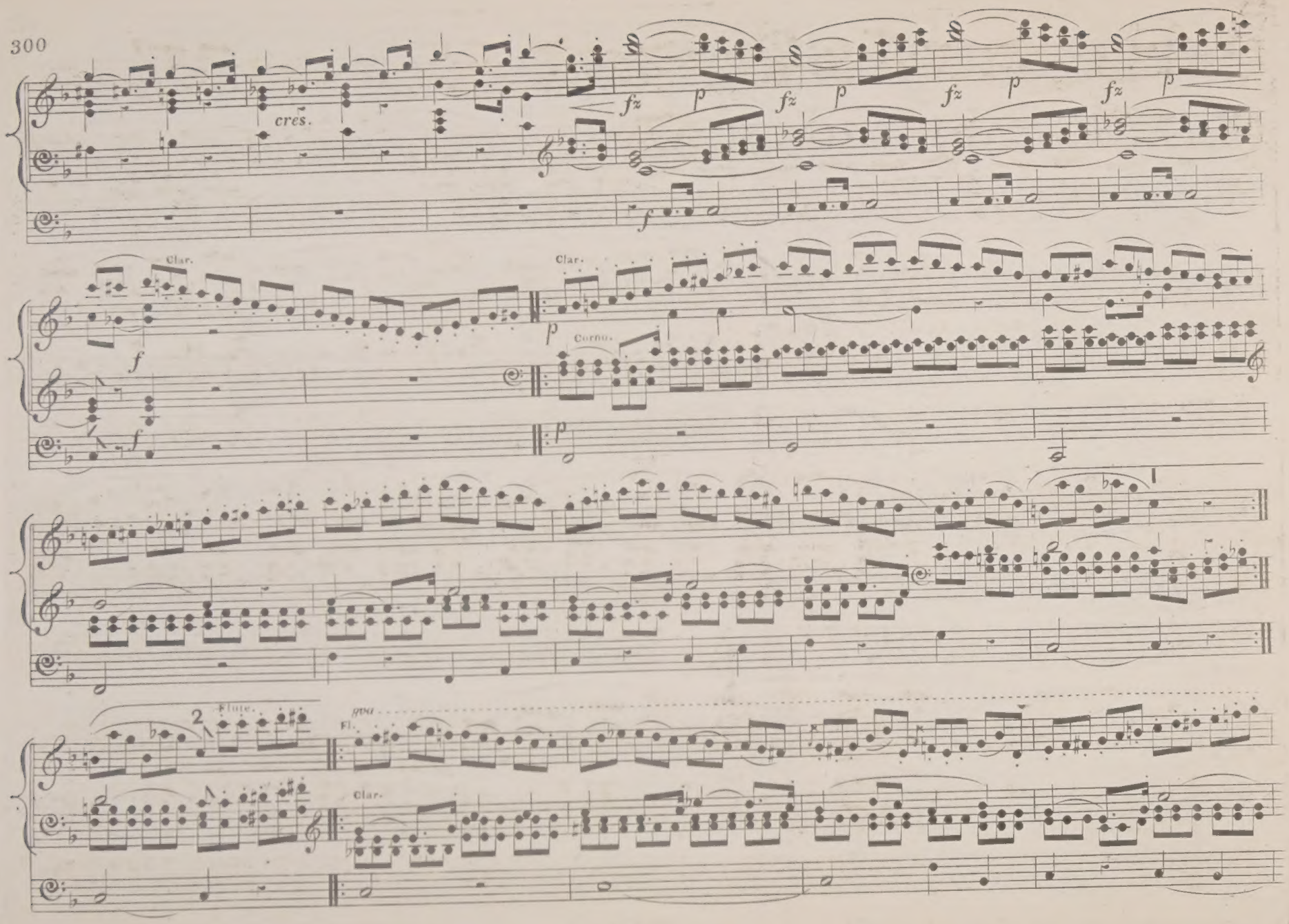


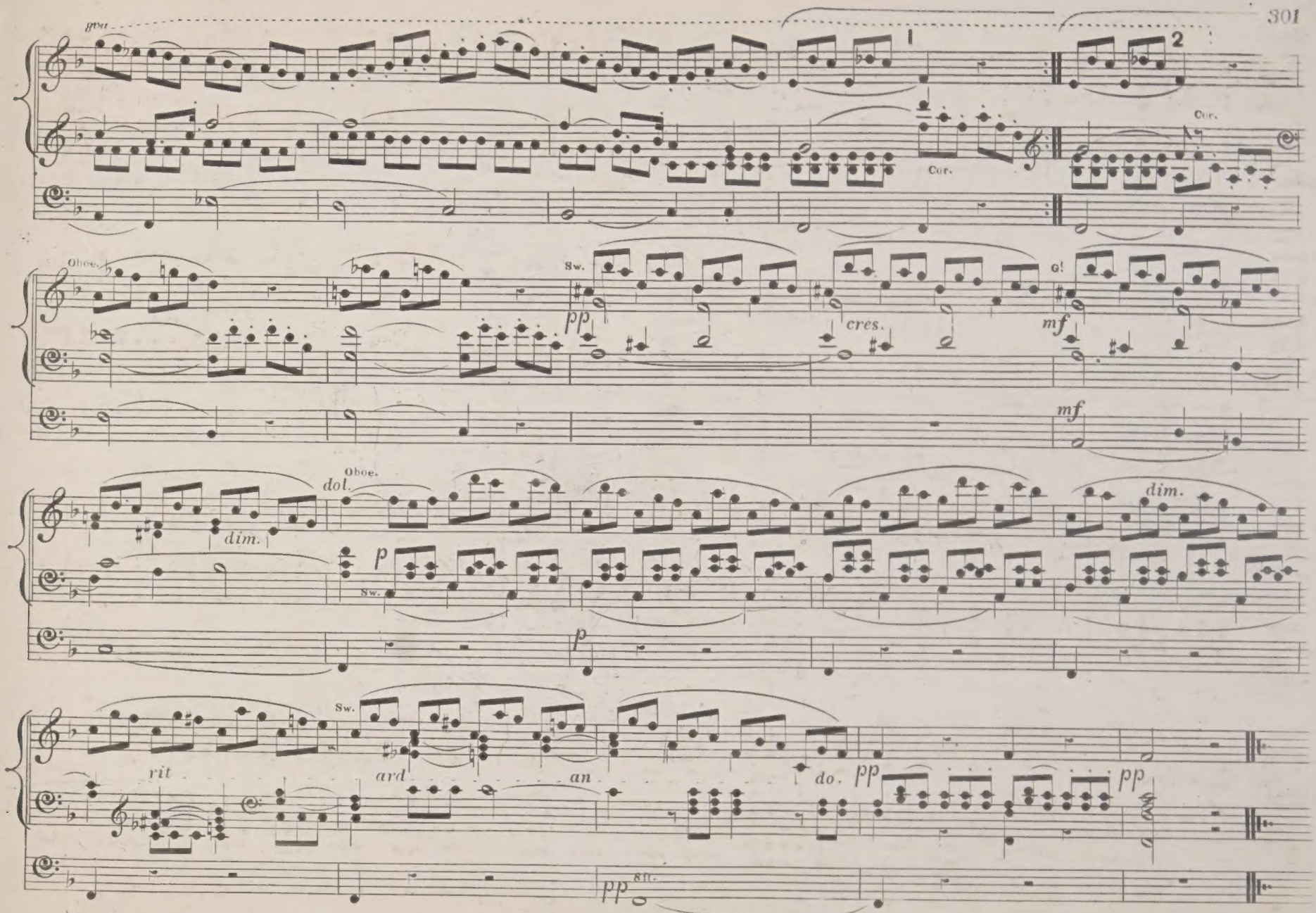
Clarionet.
p
Sw.
p (8ft.)
Clar.
p
Sw.
Corni.
p
tr


Oboe (Ch.)
Sw.
G! (8ft)
Ch.
(16 & 8ft.)
1
2
cres.
(8ft.)
Ch.
Ch. Dulciana & Flute 4ft.
Sw. with Oboe.
(16 & 8ft.)


cres.
f
mp
8va
1
2
Sw.
Ch.
G!
p
cres.
f
Corni.
mf
dim.
Flute(8ft.)
Oboe.
Flute.
8va
Sw.


Clar.
Fag.
Sw.
Ob.
Clar.
Fl.
Ob.
Cor.
cres.
Clar.
dim.
Sw.
G!
hr
Ob.
Sw.

Clar.
G!
p
G!
espress.
Sw.
Corno.
pp
Sw.
pp
Ob.
p
Sw.
cres.
G!
p
G!
G!
p
Clar.
(32, 16 & 8ft.)
p


cres.
fz
p
f
Clar.
Cornu.
2
Flute.
Fl.
Clar.


1
2
Cor.
Cor.
Oboe.
Sw.
pp
cres.
mf
mf
dim.
Oboe.
dol.
p
Sw.
p
dim.
Sw.
rit
ard
an
do.
pp
pp
pp
8ft.

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---

1 Soft Voluntary (Victor Klauss); Subject from the Cantata "St. Cecilia" (J. B. Van Bree); Andante from a Sonata (Beethoven); Concluding Voluntary (Klauss); Benedictus from the Mass in C (F. Schubert); and Subject from a Kyrie and Gloria (F. A. Häser).

2 Benedictus from Mozart's Short Requiem; and Movement from a Fantasie (Hesse).

3 Prelude (Hesse); Andante (Stadler); Adagio (J. Schneider); Adagio (P. Müller); and Andante from a Psalm (F. E. Fesca).

4 Adagio from a Quartett (Mendelssohn); Adagio (Spohr); Andante espressivo (Mendelssohn); Fughetta from the Choral Vorspeile (J. S. Bach).

5 Slow Movement from the Eleventh Symphony (Mozart); Et Incarnatus (Schneider); Benedictus (Schneider).

6 Movement from a Motett (T. G. Schicht); Adagio (Mendelssohn); Movement from the Organ Concertos (Handel); Andante Sostenuto from a Quartett (Onslow); Adagio Cantabile (C. F. Abel).

7 Prelude (F. Kühmstedt); Salve Regina (Vogler); Chorus from the Passion Music (J. S. Bach); Prelude (F. Kühmstedt); Quartett from a Psalm (A. G. Heeser); Soft Voluntary (Hesse).

8 Movement from a Motett (T. Seyfried); Andante (C. F. Abel); Voluntary (Fischer); Andante from a Quartett (G. Onslow).

9 Loud Voluntary (Fischer); Soft Voluntary (F. Jacobs); Introduction and Fughetta (M. G. Fischer); Soft Voluntary (Julius André); Loud Voluntary (F. Jacobs).

10 Russian Church Melody, Prelude (T. B. Gordigiani); Loud Voluntary (Klauss); Soft Voluntary (Hesse); Movement from a Quintett, Op. 18 (Mendelssohn); Movement on a Chorale (J. S. Bach); Movement from a Quintett (Mendelssohn).

11 Introduction, Air and Variation (Klauss and Mattheson); Introductory Voluntary (M. G. Fischer); Adagio (F. Jacobs); Soft Voluntary (P. Müller); Toccata (Gottlieb Muffat); Andante from a Concerto (J. B. Cramer).

12 Soft Voluntary (G. M. Fischer) Fughetta (Rinck); Prelude and Fugue (J. S. Bach); Andante (A. André); Soft Voluntary (F. Kühmstedt).

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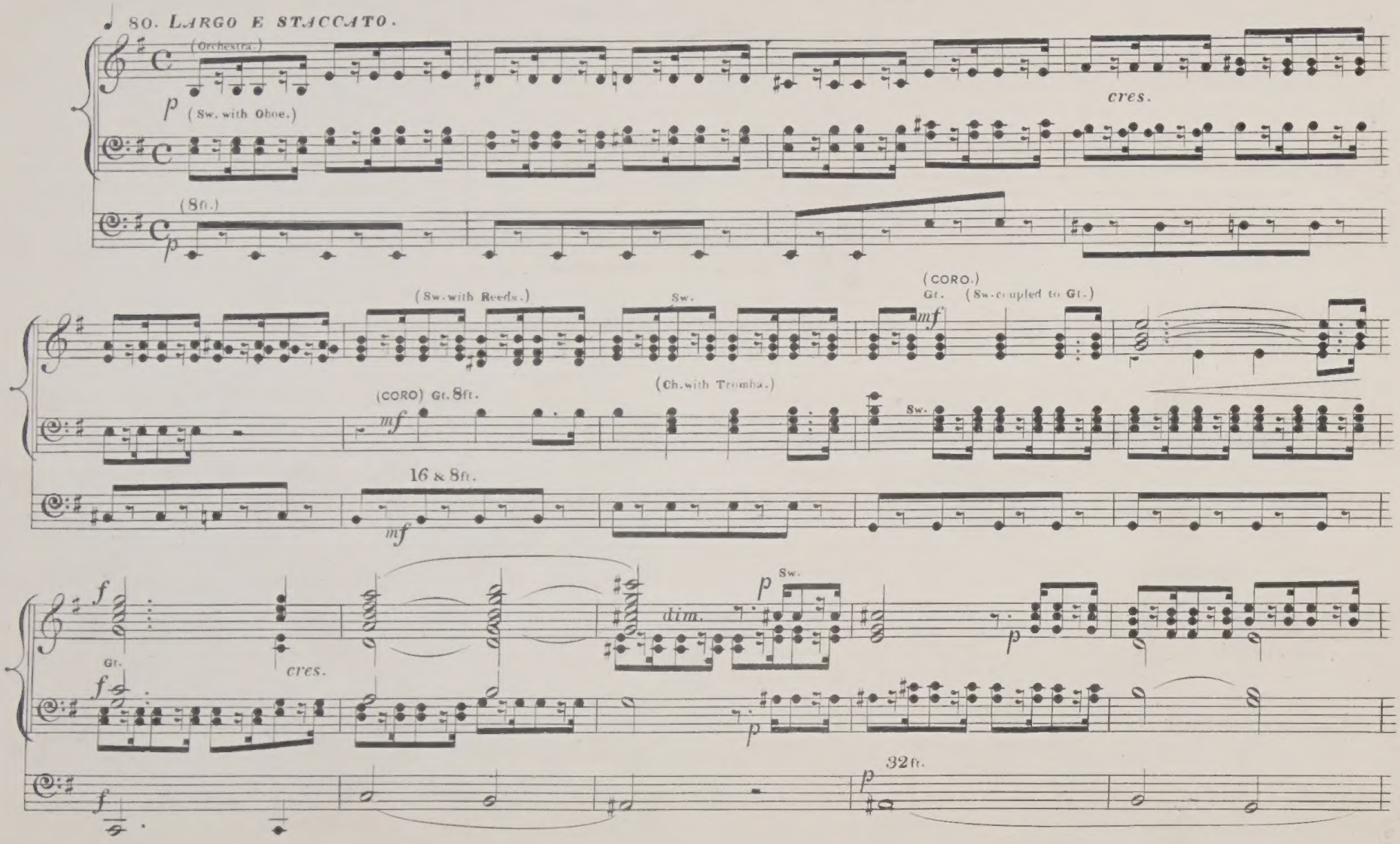
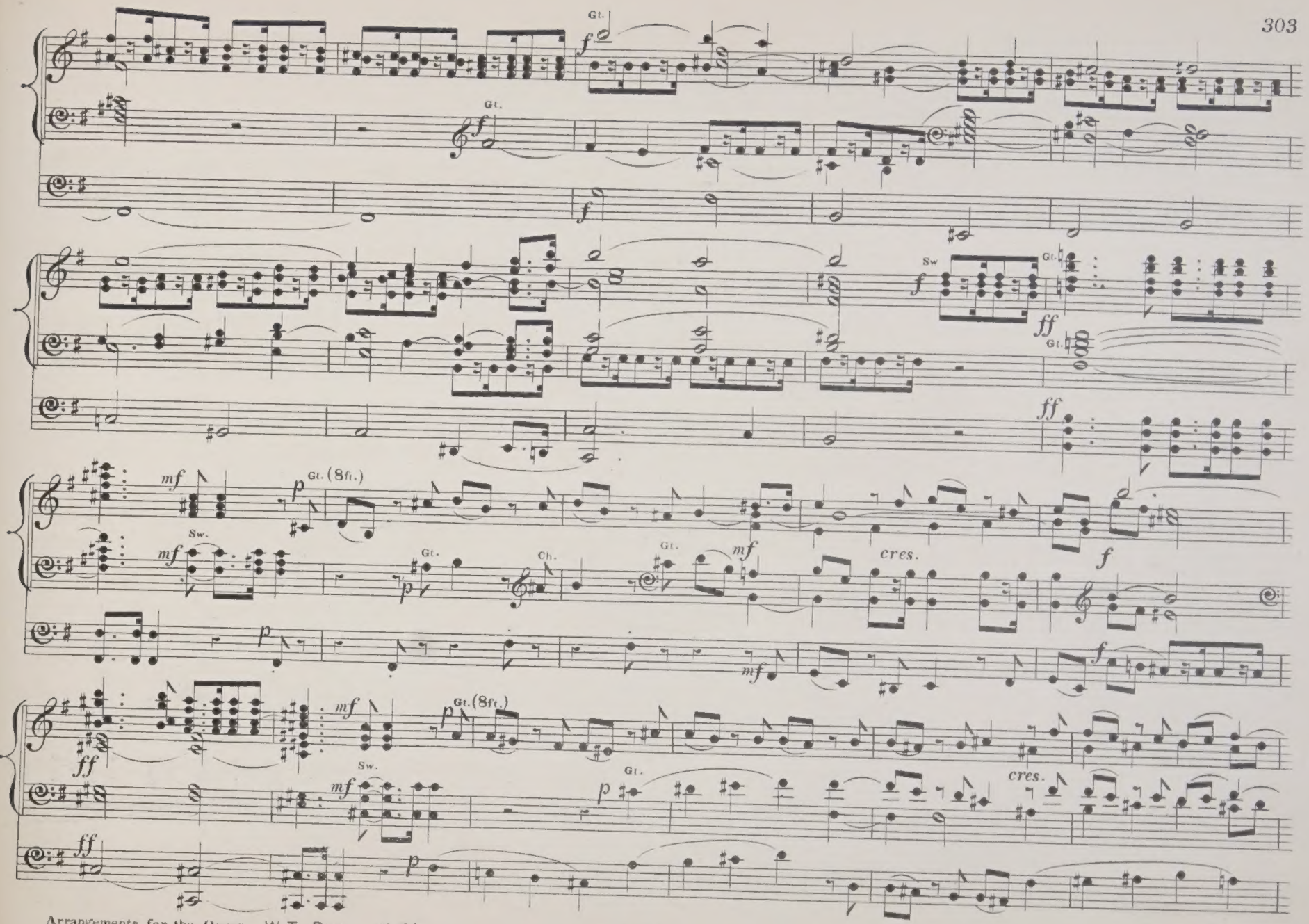
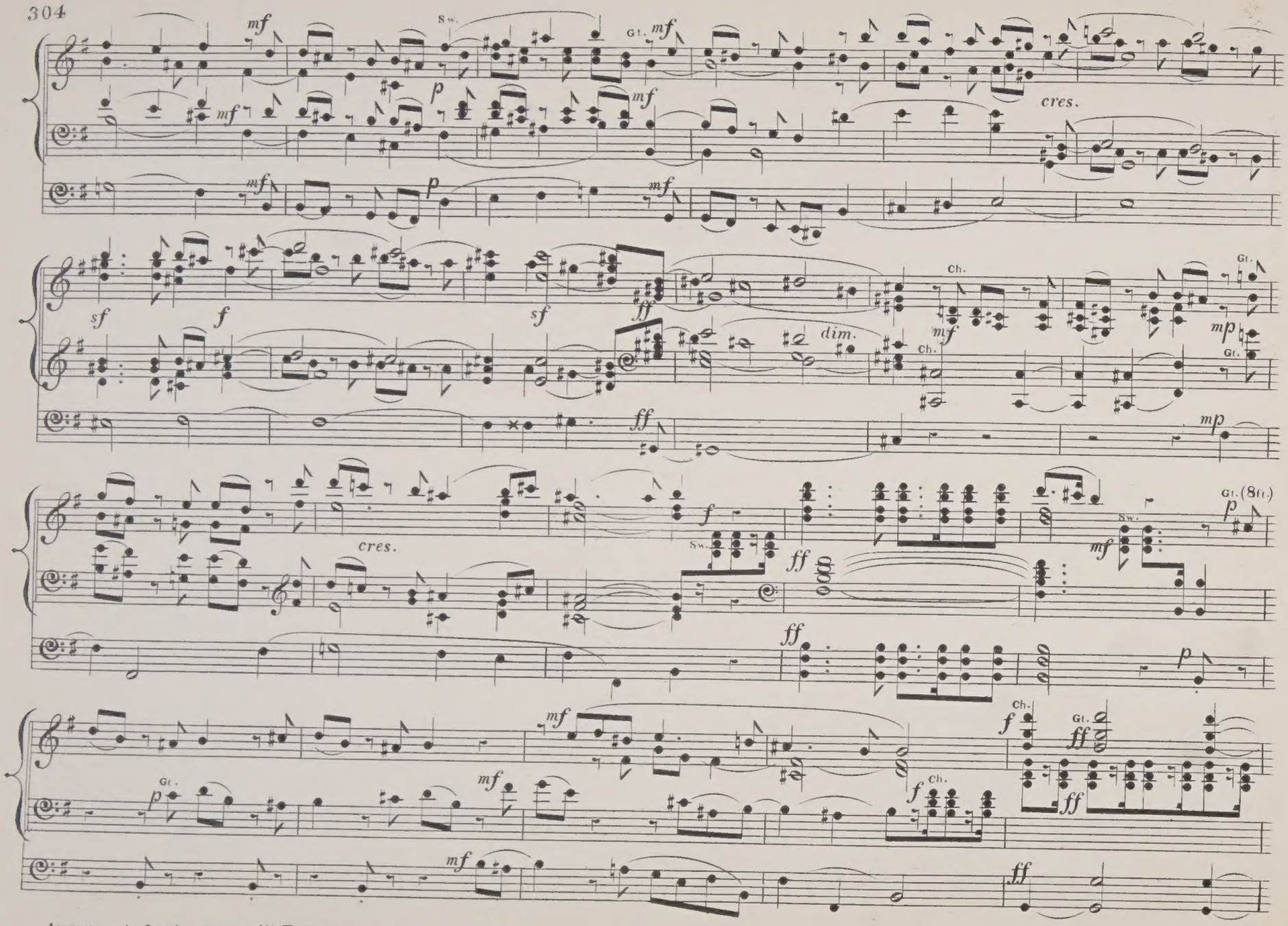
DOUBLE CHORUS.

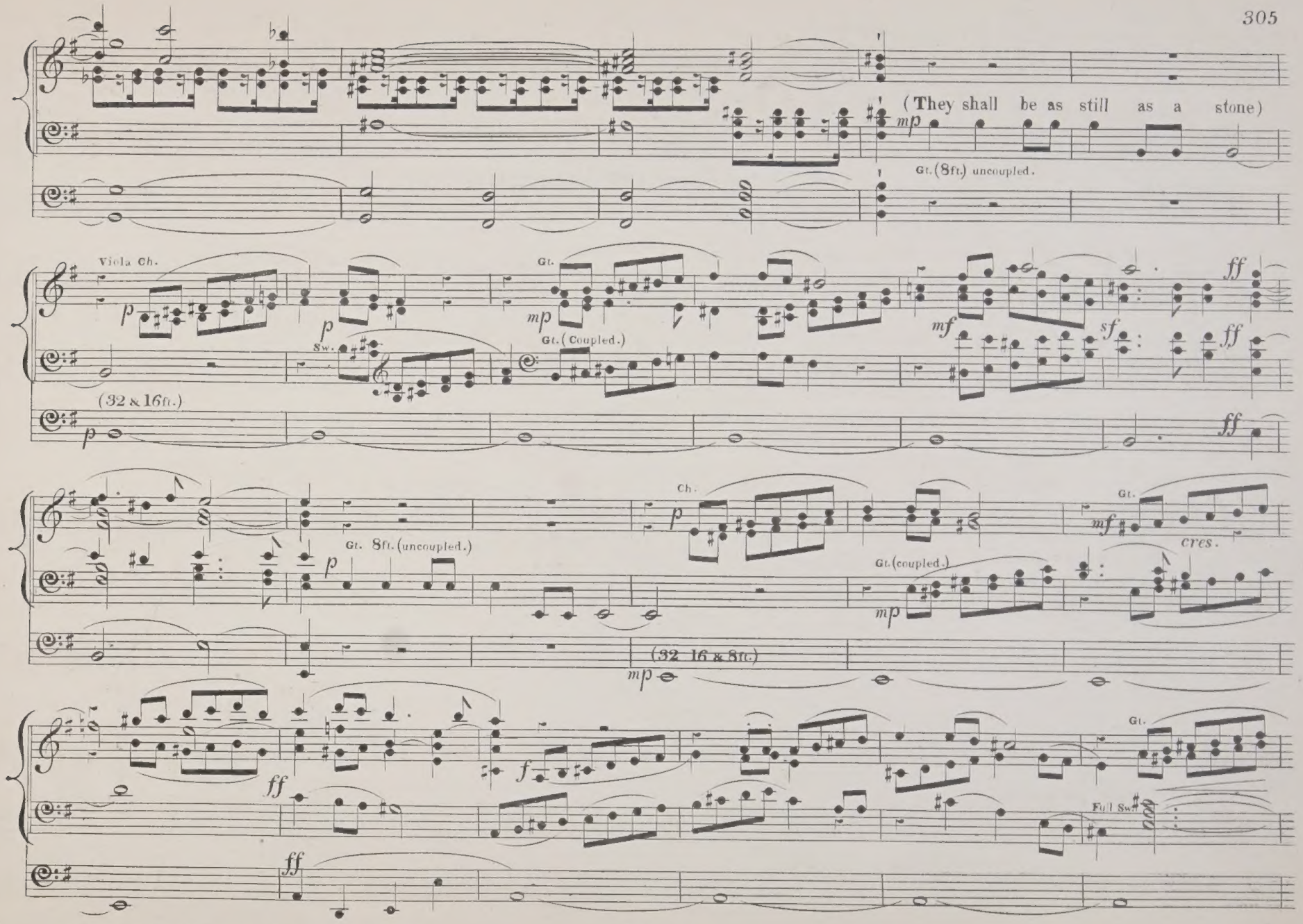
"The People shall hear, and be afraid."

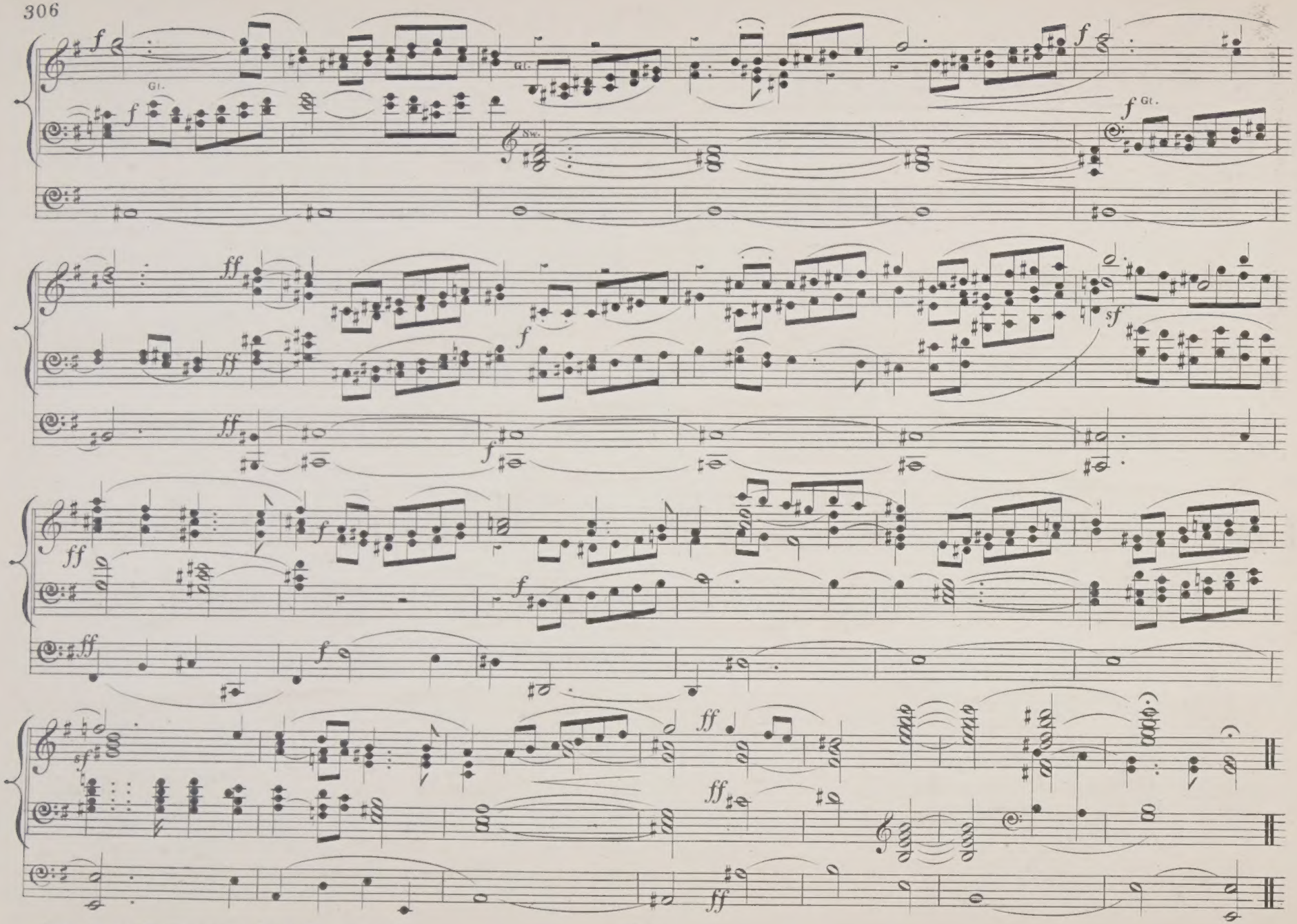
ISRAEL IN EGYPT. HANDEL.




Gt.
f
Gt.
f
f
Sw
f
Gt.
ff
Gt.
ff
mf
p
Gt. (8ft.)
Sw.
mf
Gt.
p
Ch.
Gt.
mf
cres.
f
p
mf
f
ff
mf
p
Gt. (8ft.)
Sw.
mf
Gt.
p
cres.
ff
p


Sw.
Gt.
mf
p
cres.
sf
f
ff
dim.
Ch.
mp
Gt. (8ft.)
Sw.

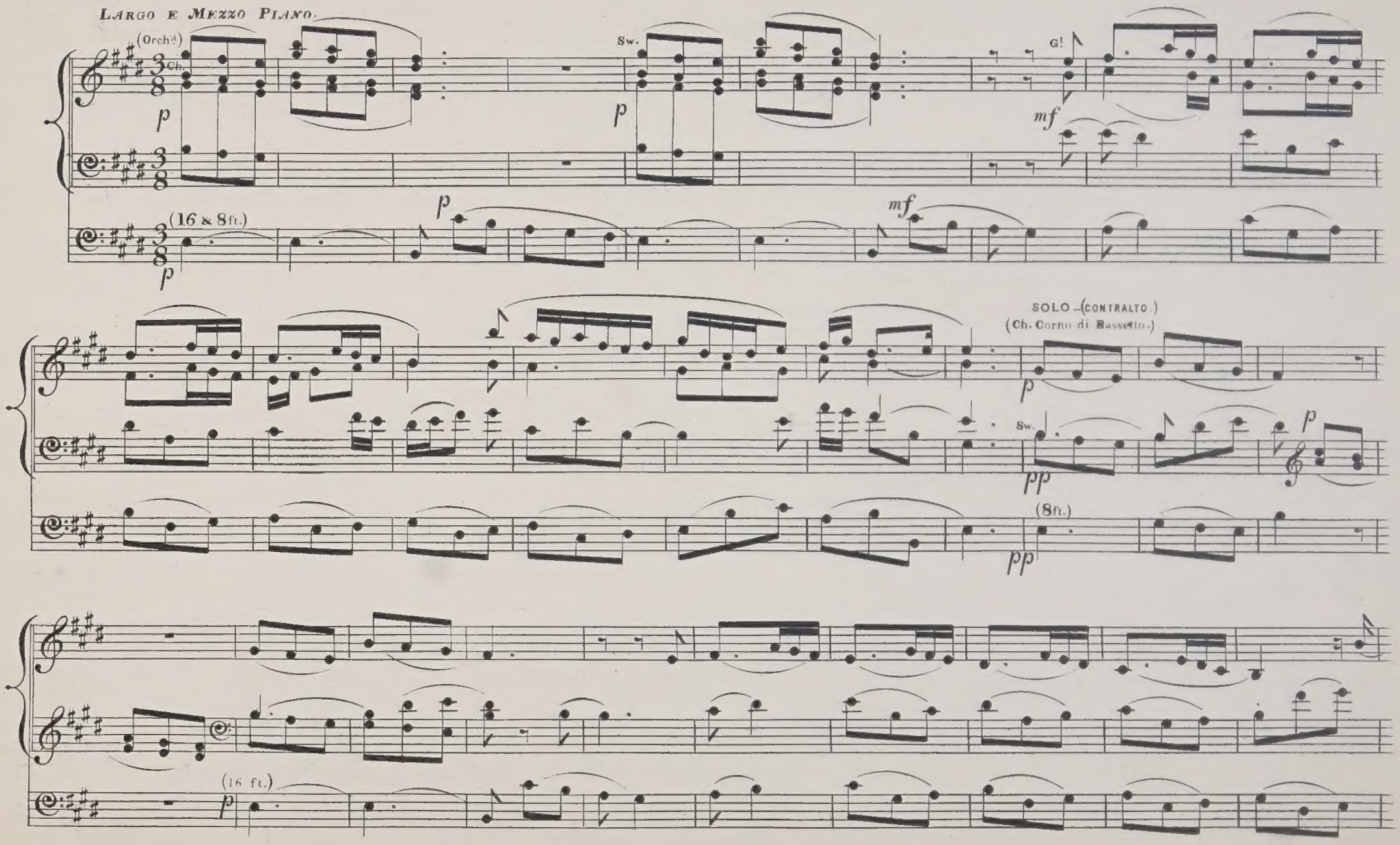

(They shall be as still as a stone)
mp
Gt. (8ft.) uncoupled.
Viola Ch.
p
Gt.
mp
Sw.
Gt. (Coupled.)
mf
sf
ff
(32 & 16ft.)
Ch.
Gt. 8ft. (uncoupled.)
cres.
Gt. (coupled.)
(32 16 & 8ft.)
f
Full Sw.

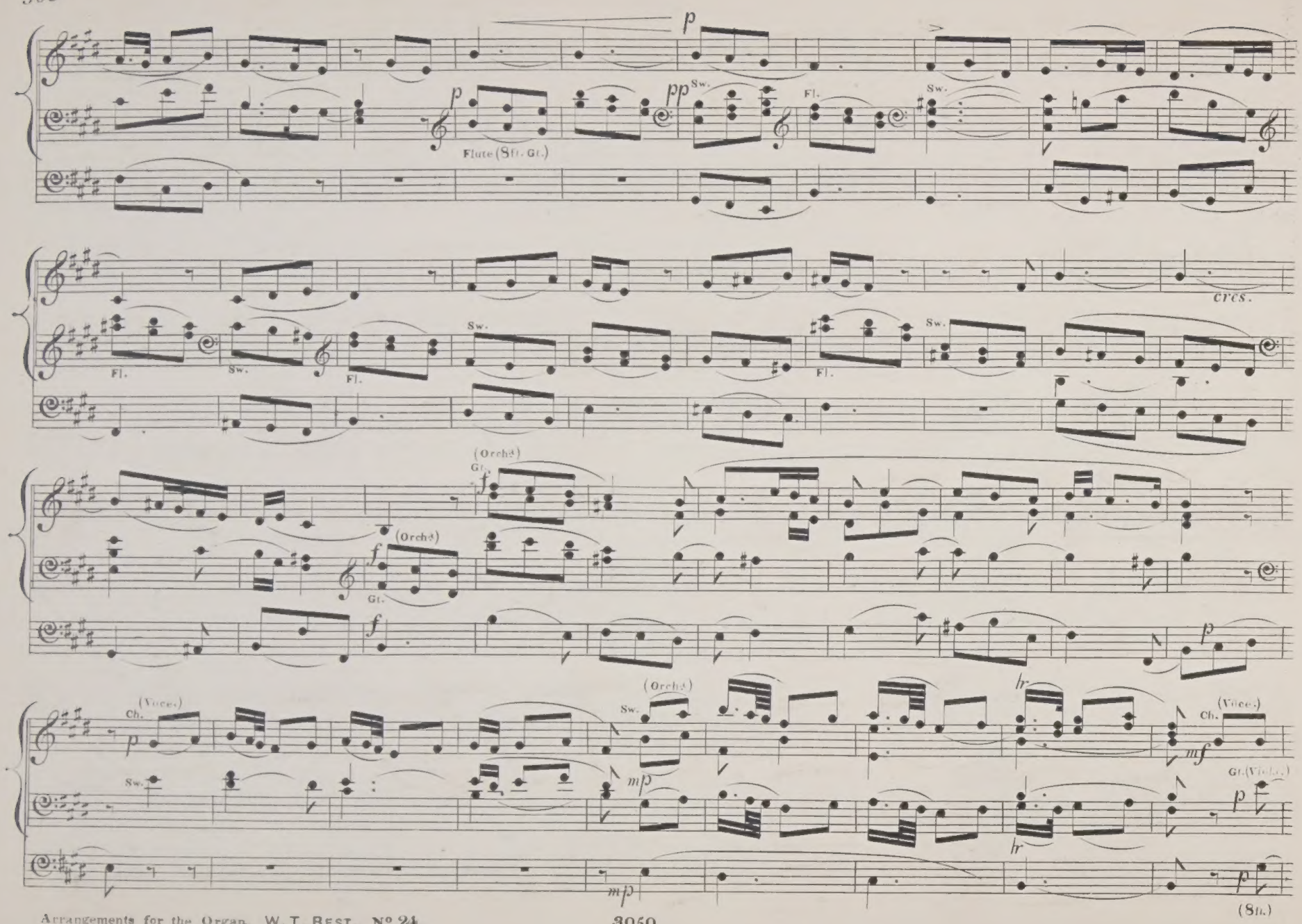

f
Gt.
Sw.
ff
sf
(ppp)

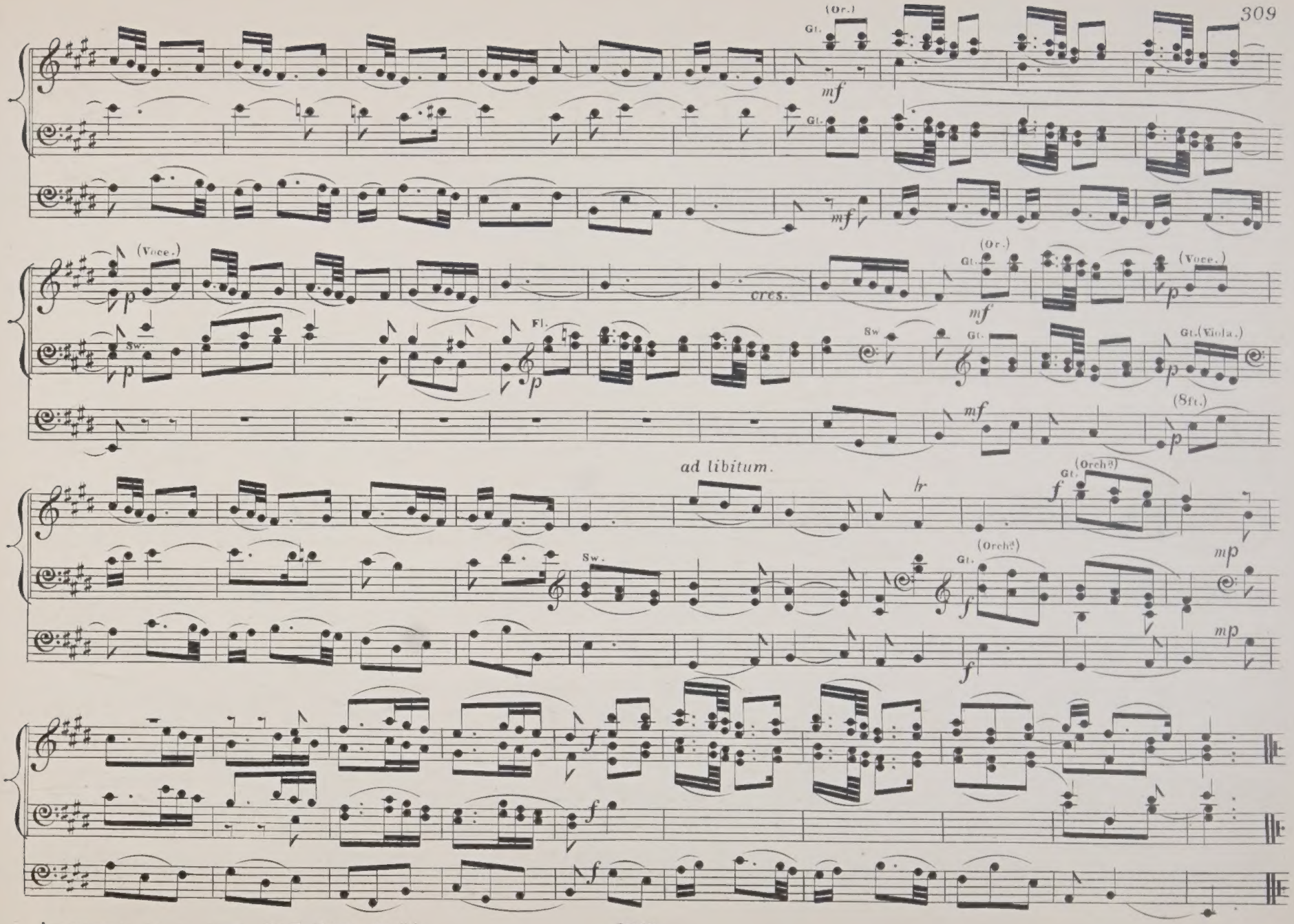
AIR.

"Thou shalt bring them in."

ISRAEL IN EGYPT. HANDEL.




p
pp
Sw.
Fl.
Flute (Sft. Gt.)
cres.
(Orchd.)
Gt.
f
(Voices)
Ch.
mp
mf
hr
Gt. (Viola.)
(Sft.)


(Or.)
Gt.
mf
(Voce.)
p
Sw.
cres.
Fl.
Gt.(Viola.)
(8ft.)
ad libitum.
(Orch.)
f
mp

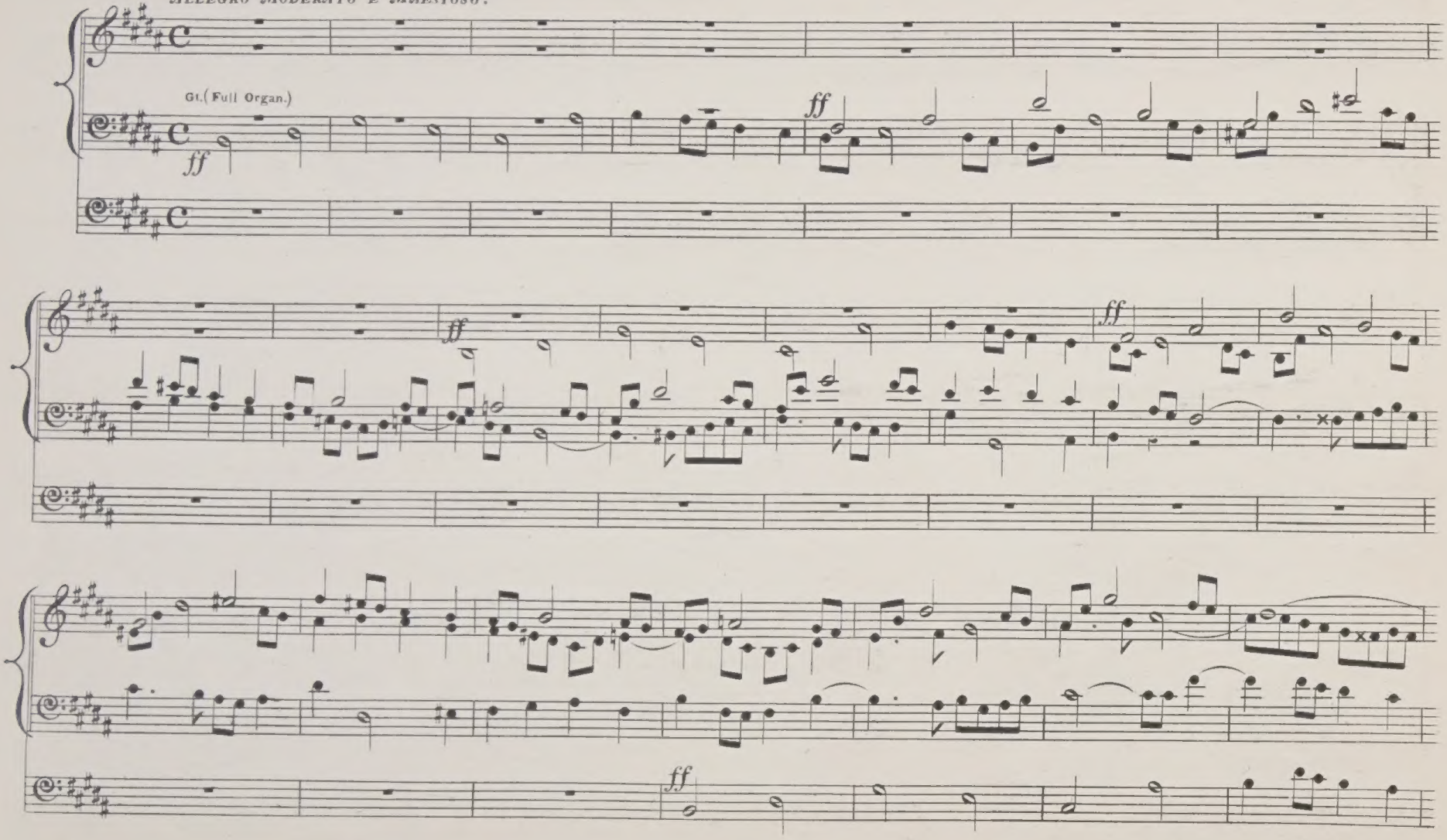
Fugue.

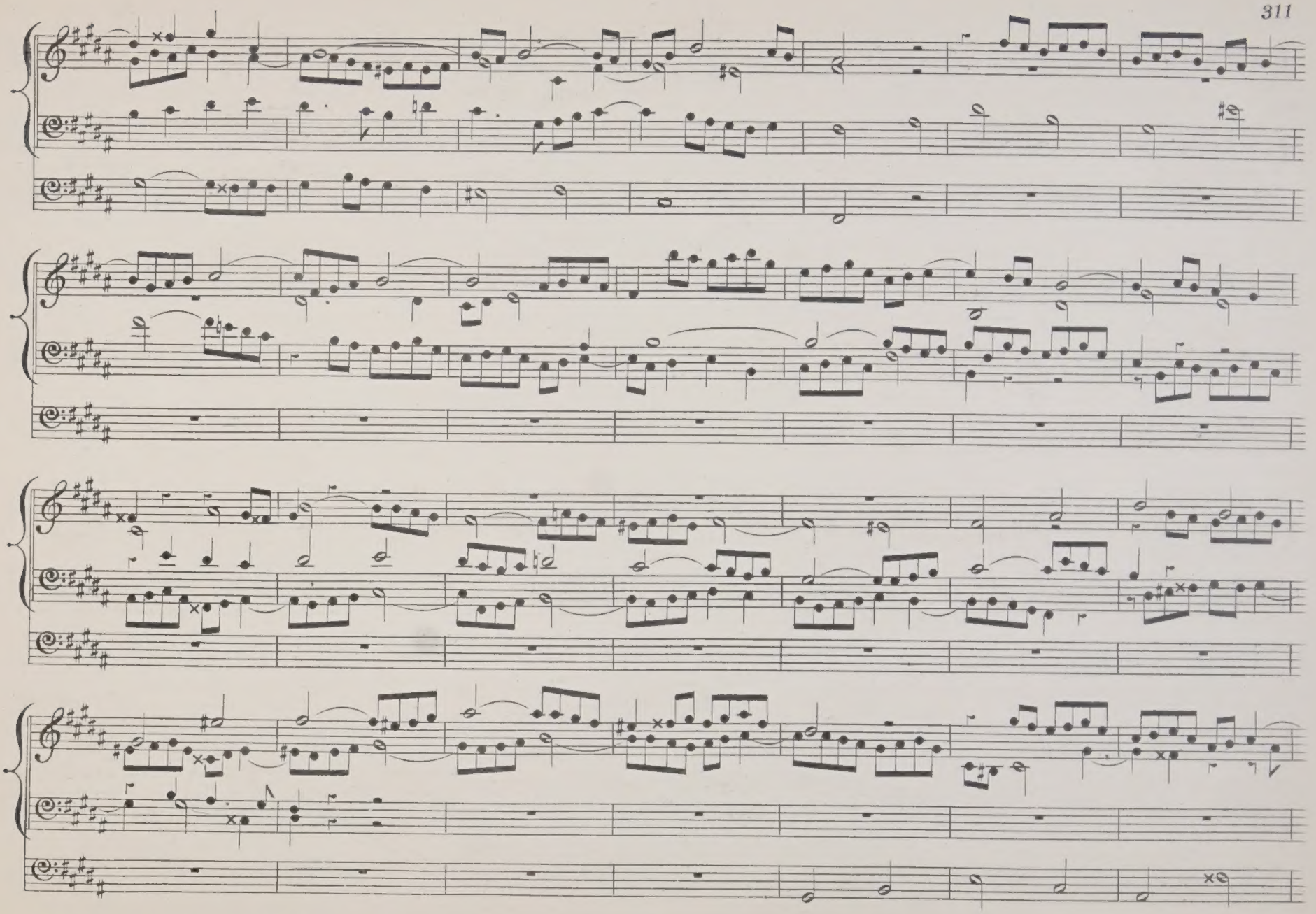
B Major.

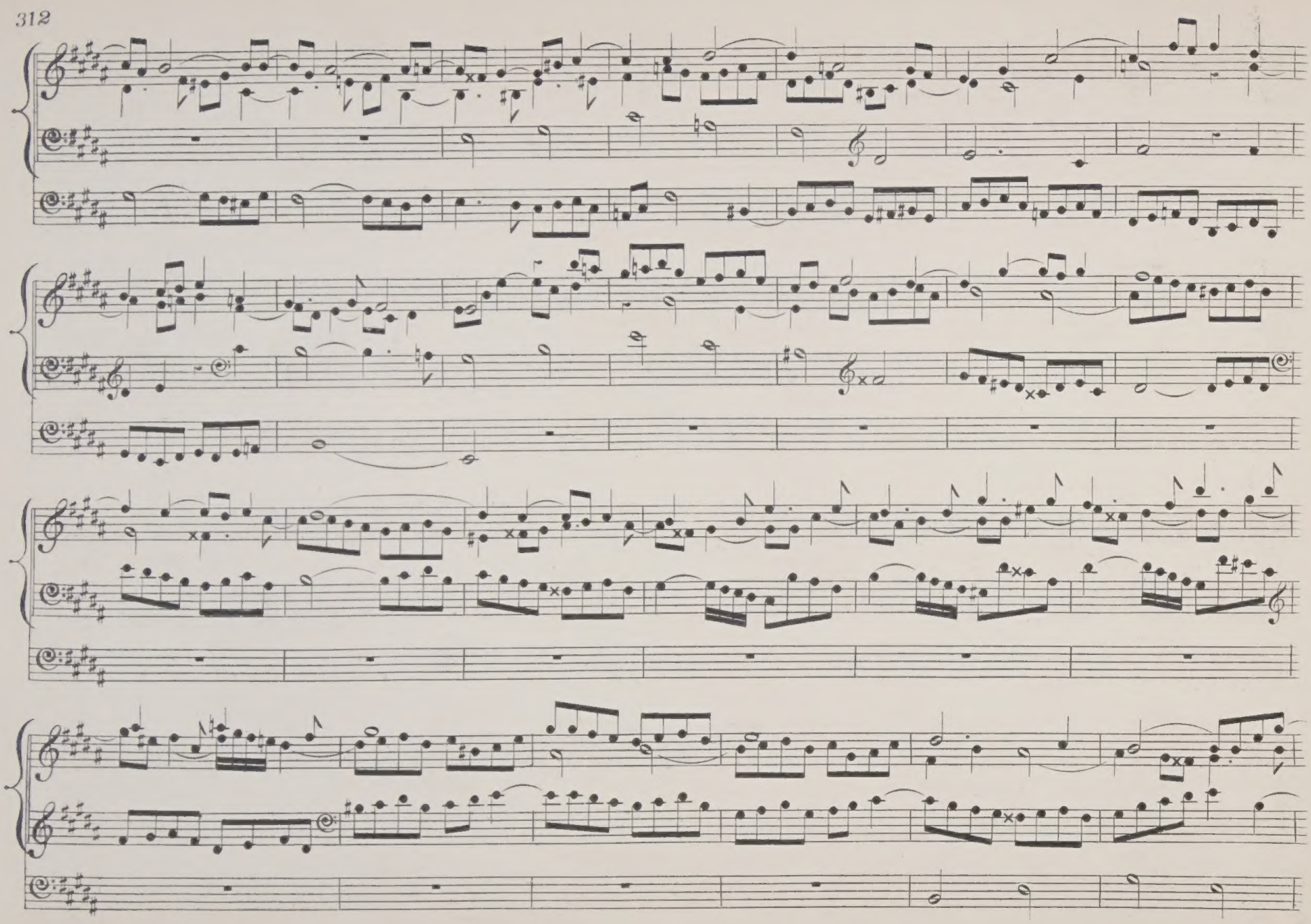
FROM THE 48 PRELUDES AND FUGUES. (No 47.)

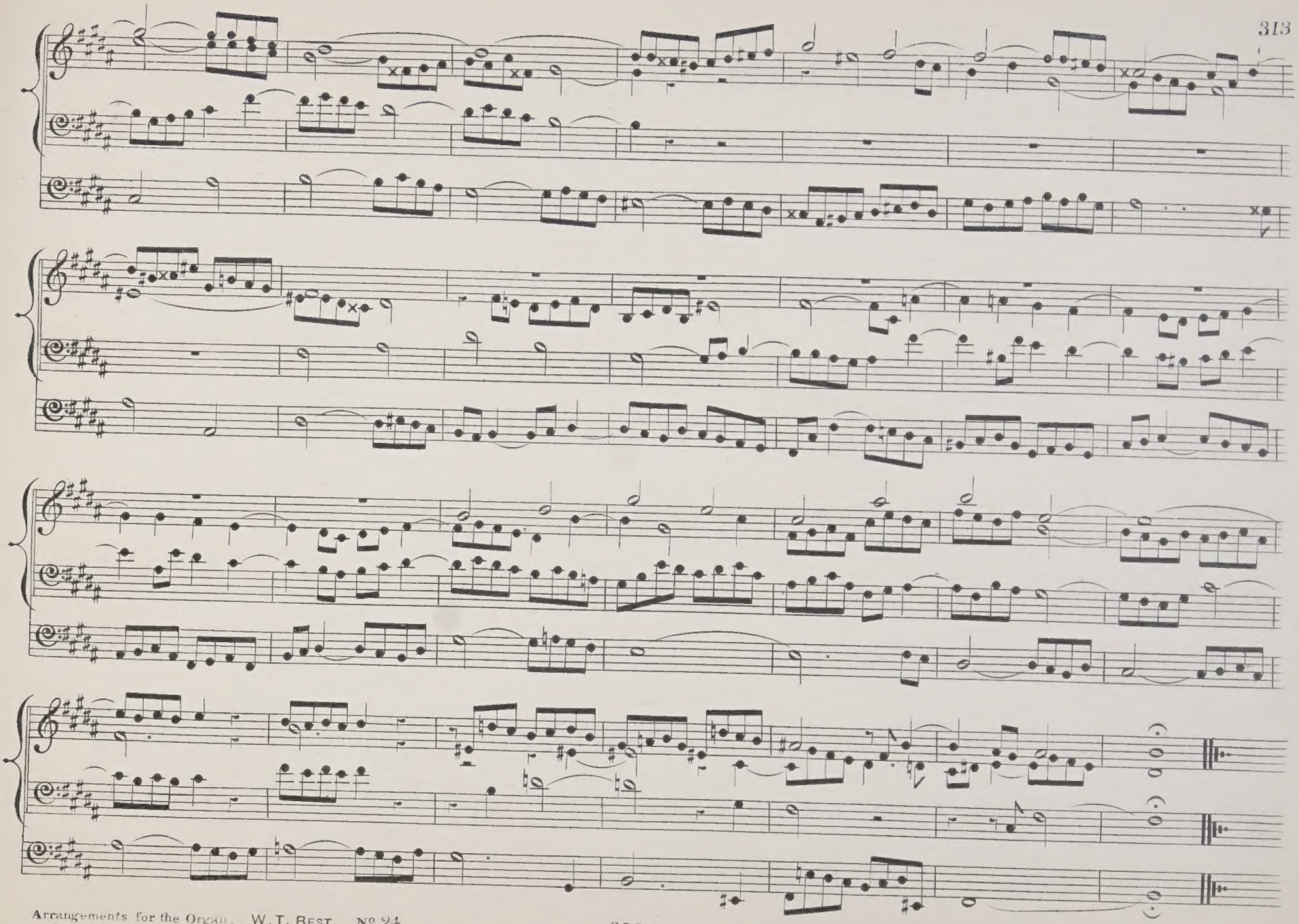
J. S. BACH.

Allegro Moderato e Maestoso.







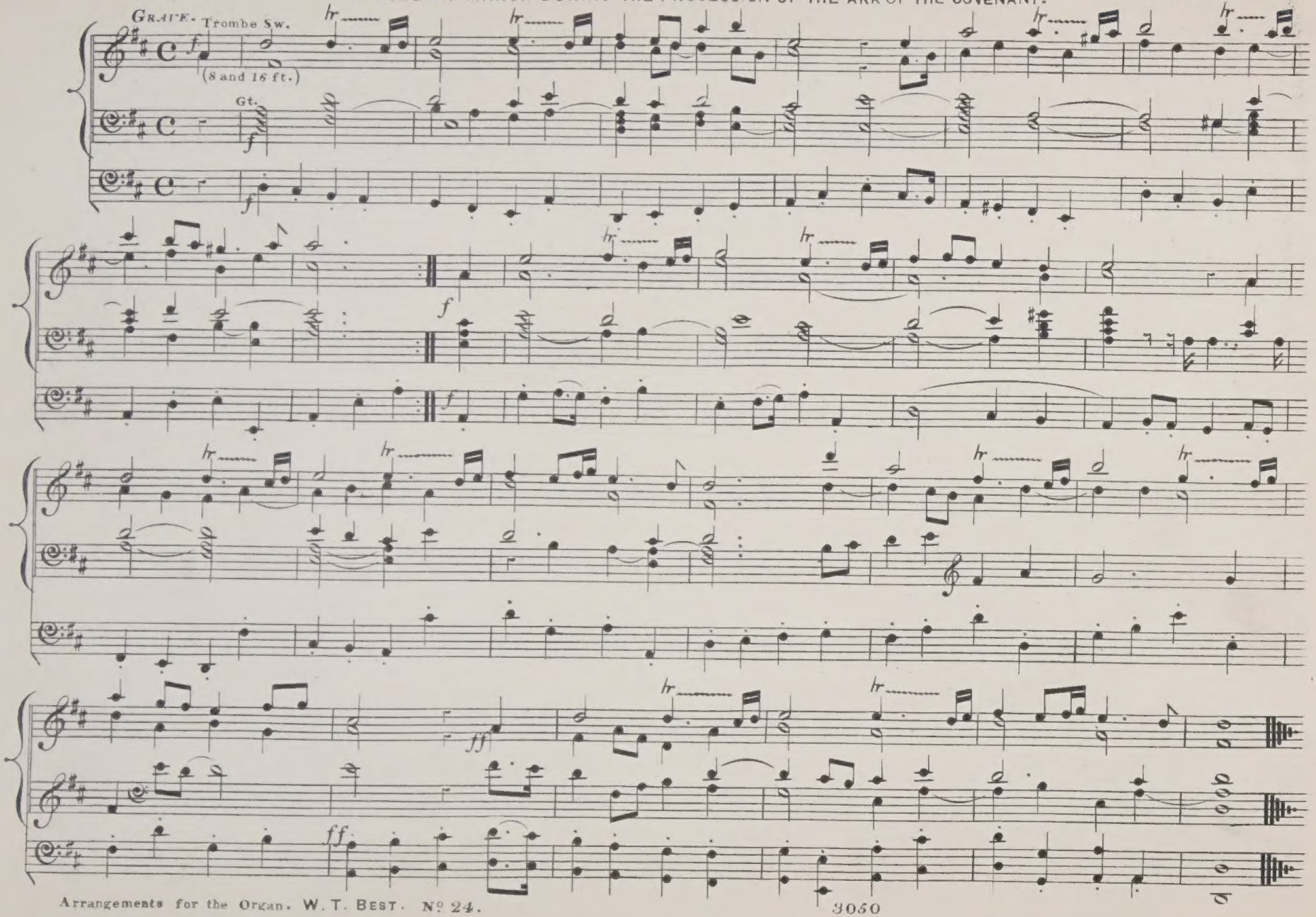


JOSHUA

March.

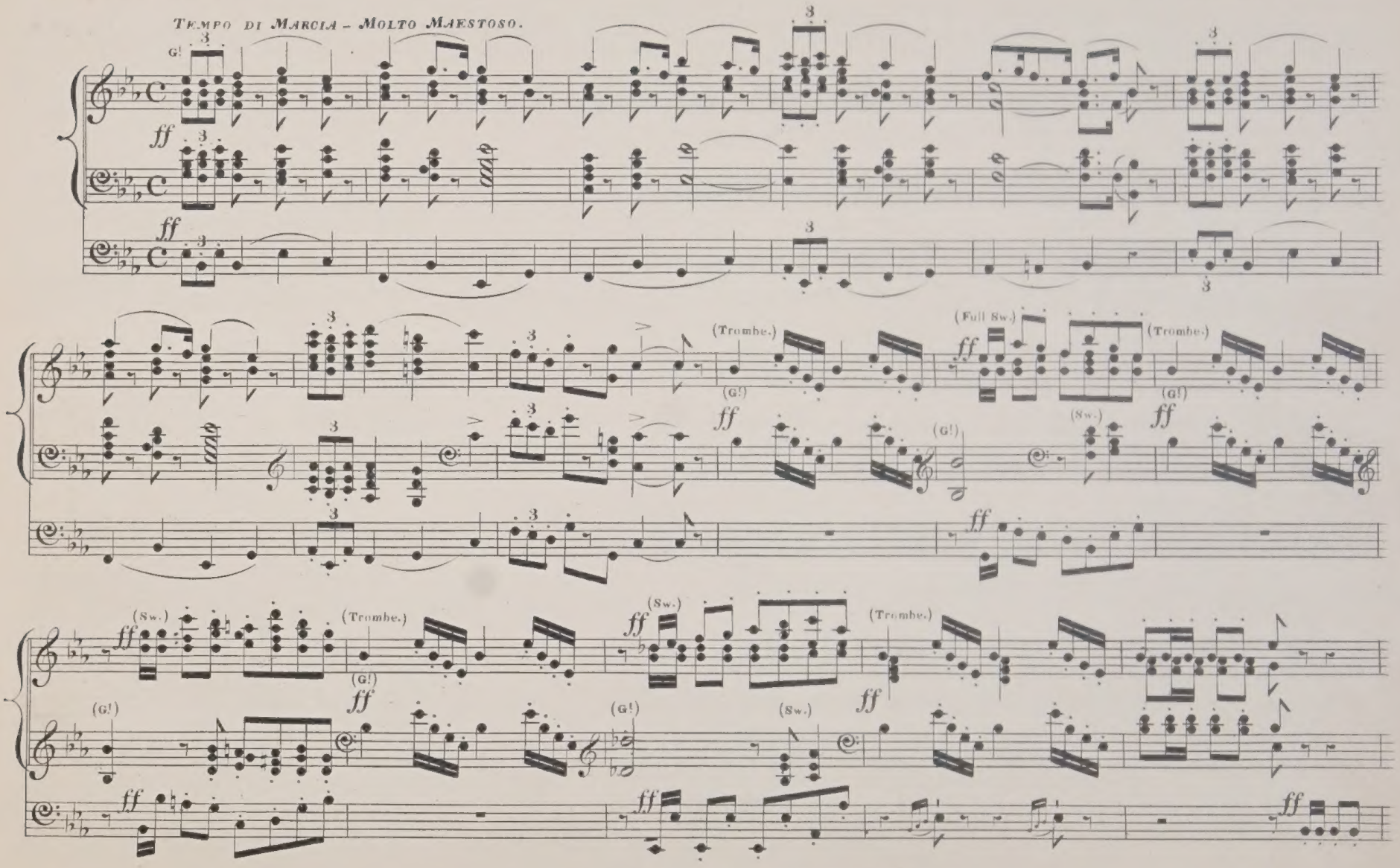
A SOLEMN MARCH DURING THE PROCESSION OF THE ARK OF THE COVENANT.

HANDEL.



Coronation March.

LE PROPHÈTE. MEYERBEER.



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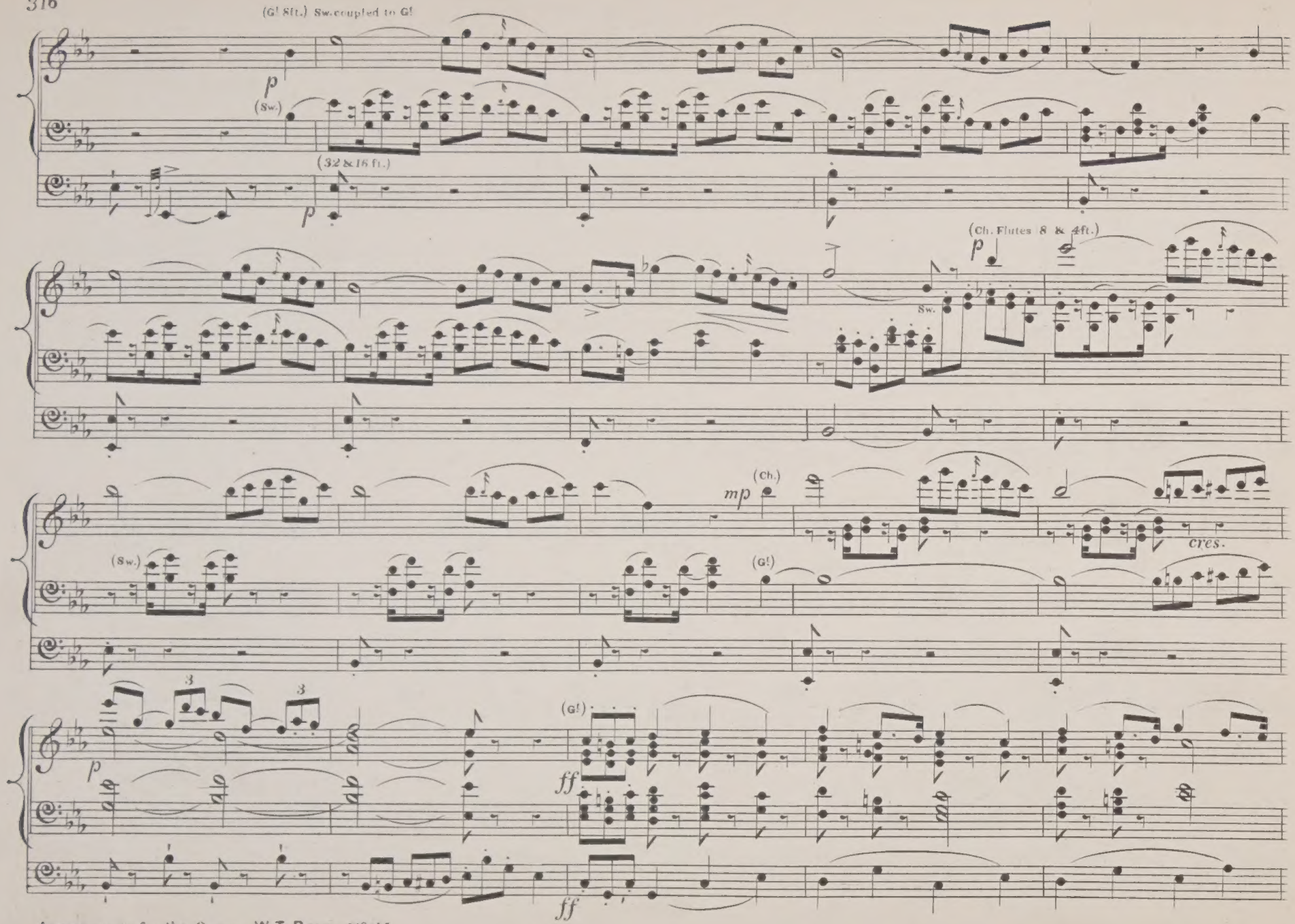
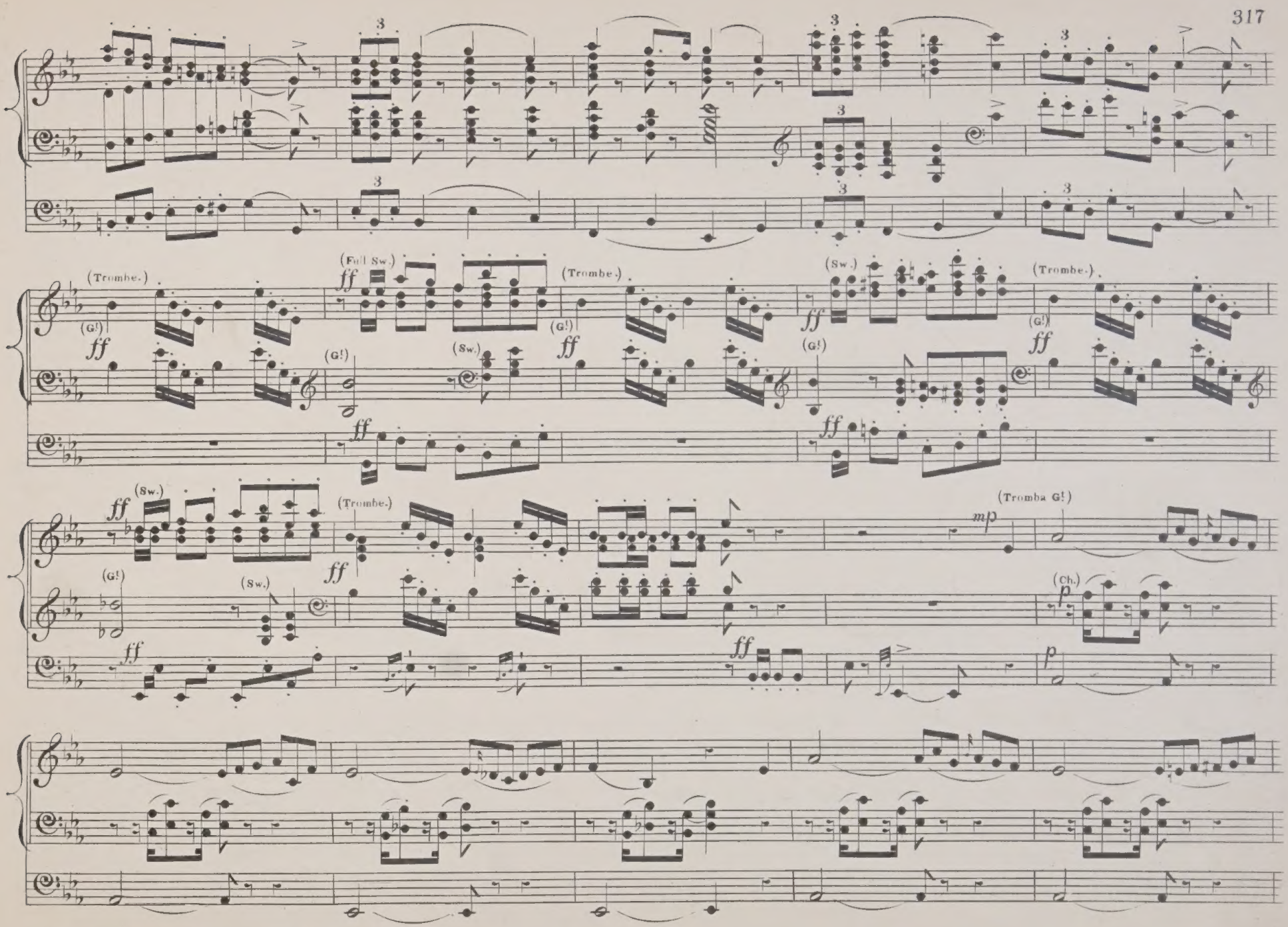
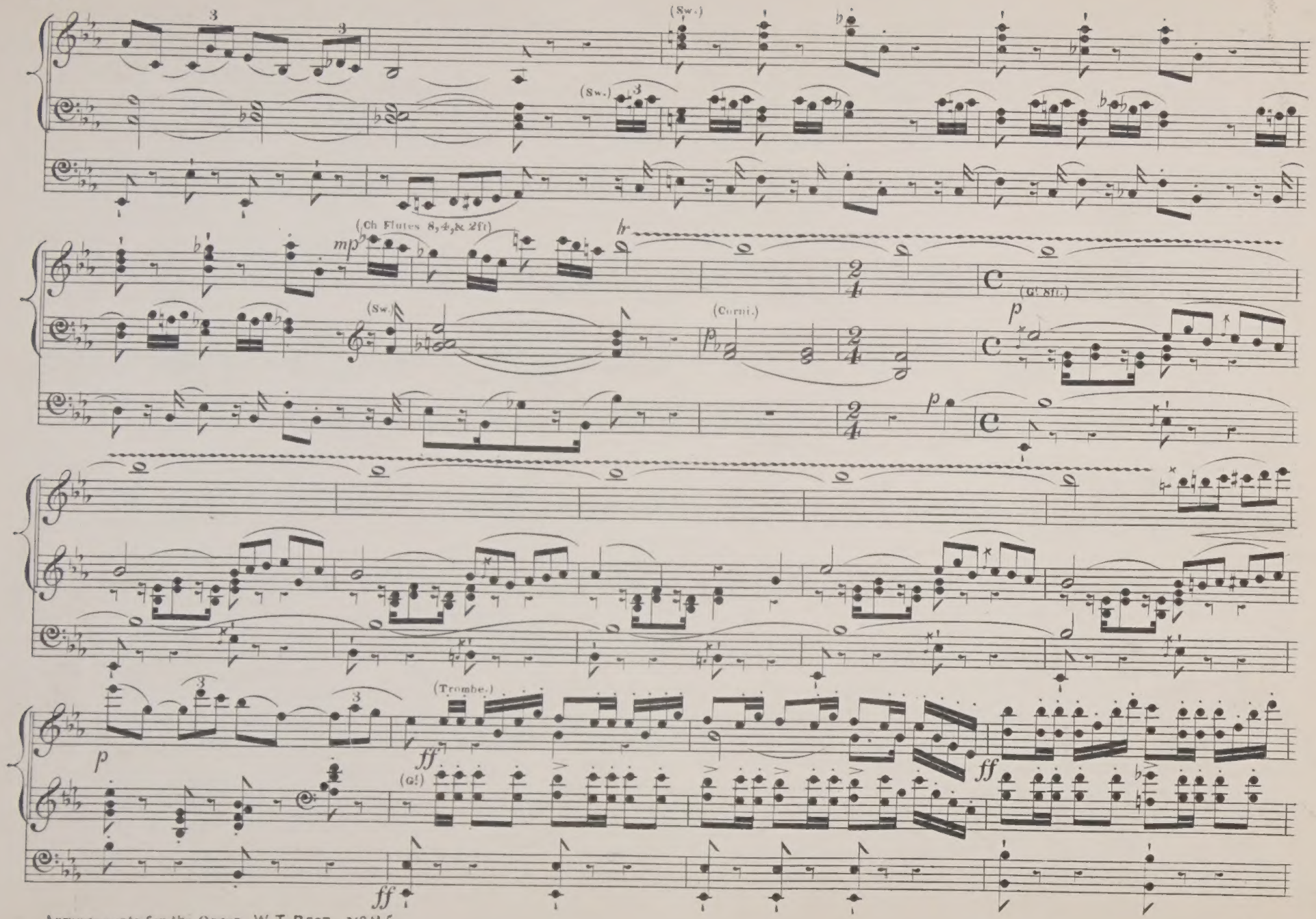
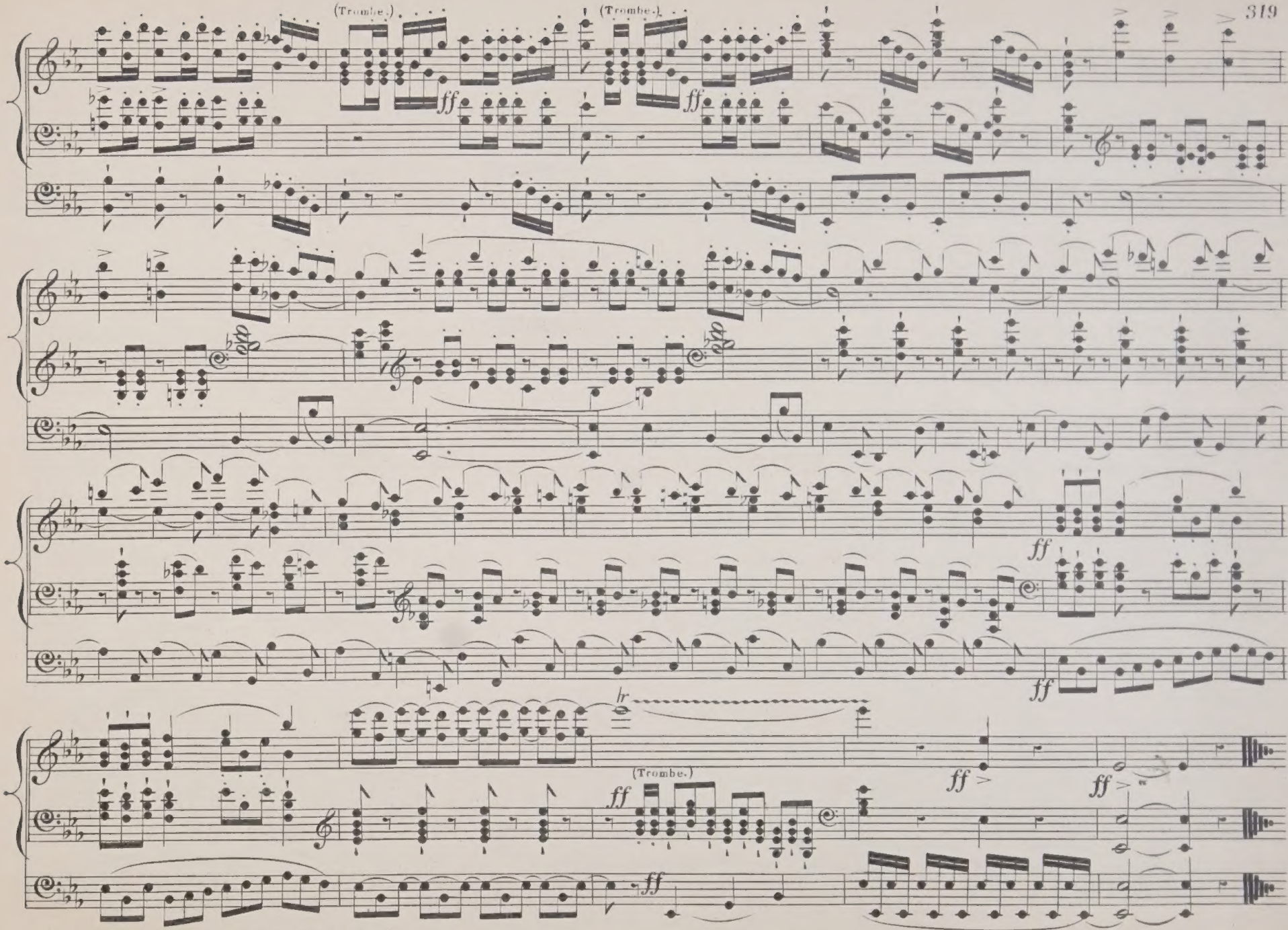

(G! 8ft.) Sw.coupled to G!
p
(Sw.)
(32&16 ft.)
p
(Ch. Flutes 8 & 4ft.)
p
Sw.
mp
(Ch.)
cres.
(Sw.)
(G!)
3
3
p
(G!)
ff
ff


(Trombe.)
(Full Sw.)
(Sw.)
(G!)
(Tromba G!)
(Ch.)

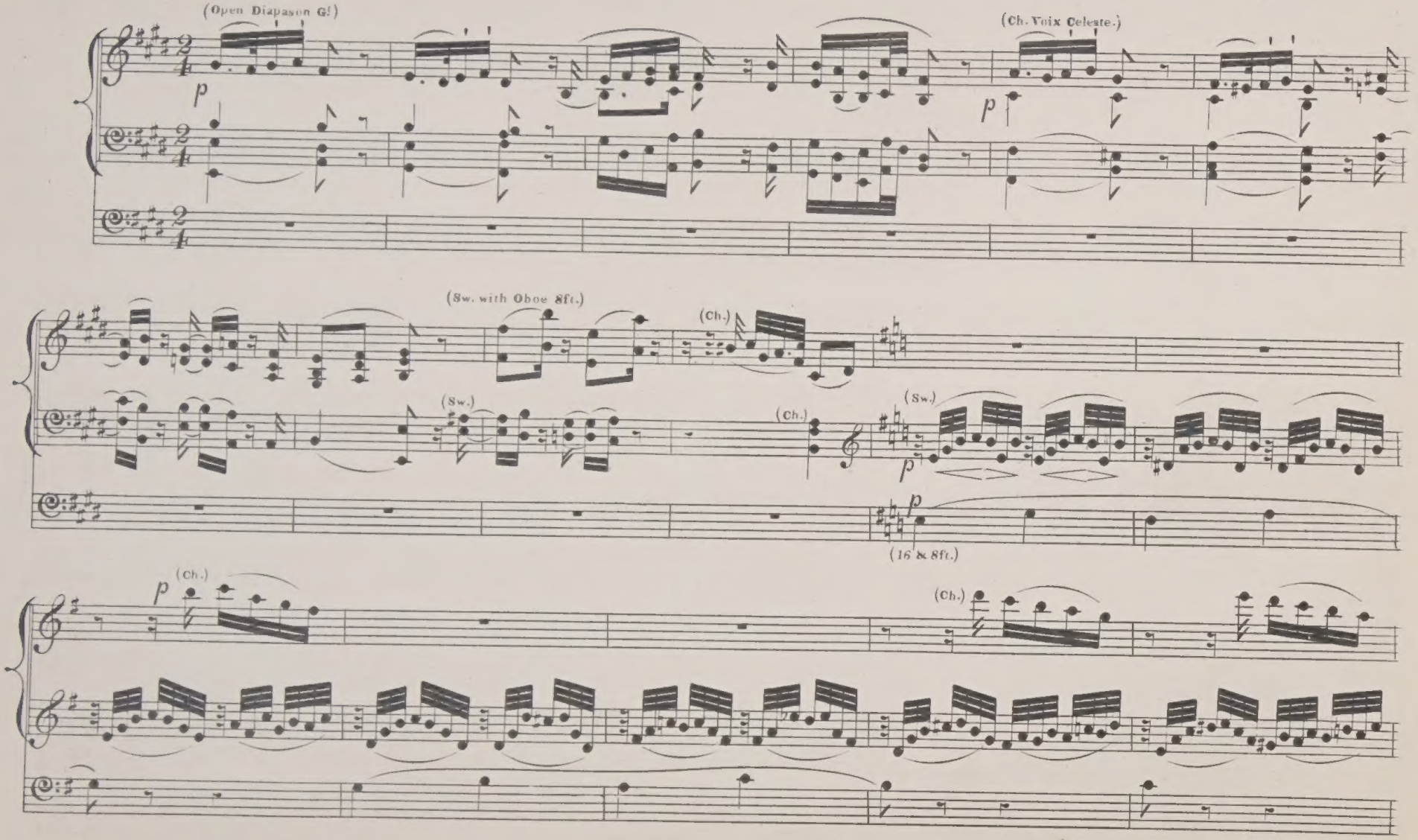
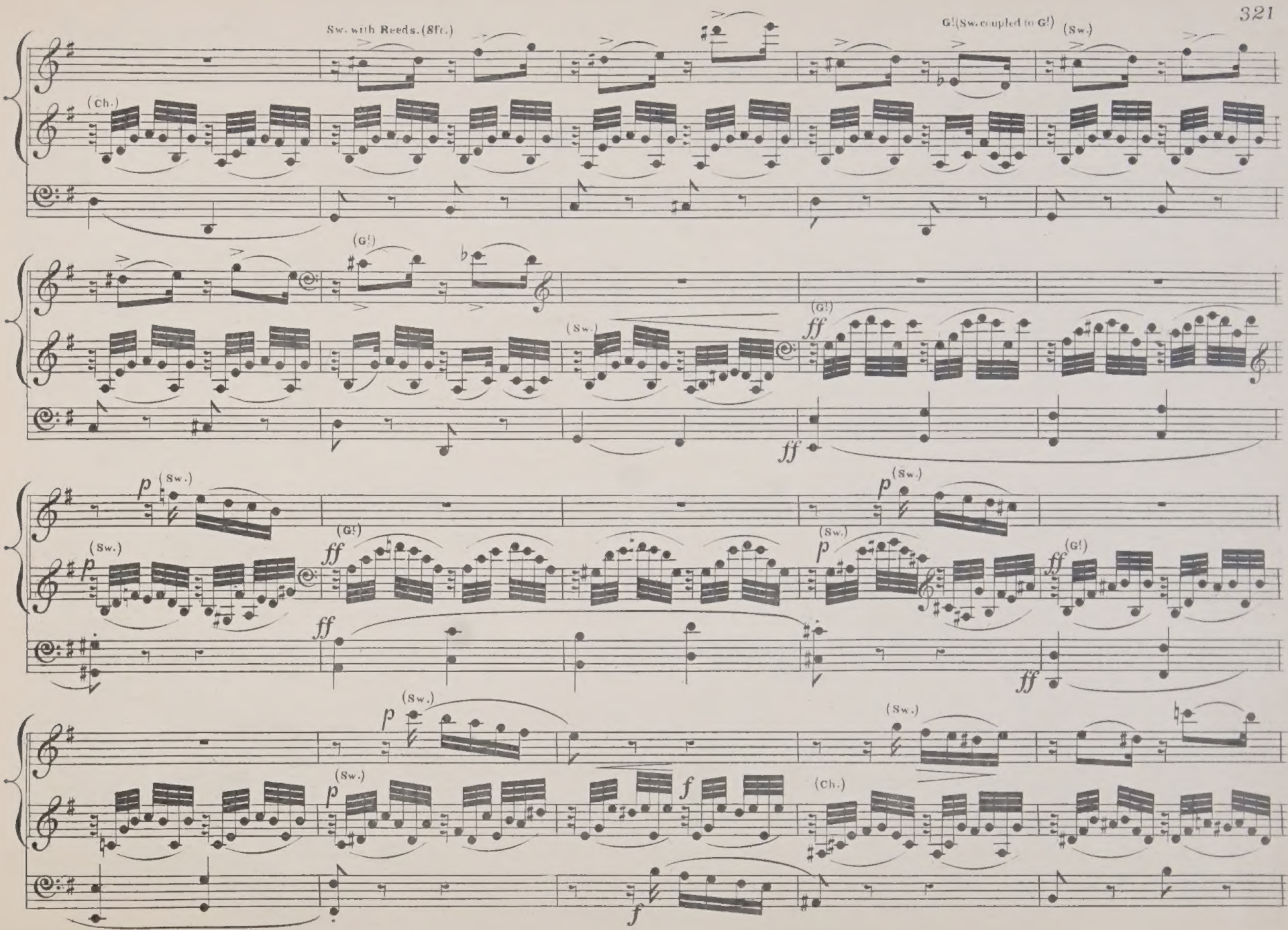

(Sw.)
(Sw.)
(Ch Flutes 8,4,& 2ft)
mp
hr
(Sw.)
(Corni.)
(G. 8ft.)
p
p
(Trombe.)
ff
(G!)
ff
ff


(Trombe.)
(Trombe.)
ff
ff
ff
ff
lr
(Trombe.)
ff
ff
ff
ff

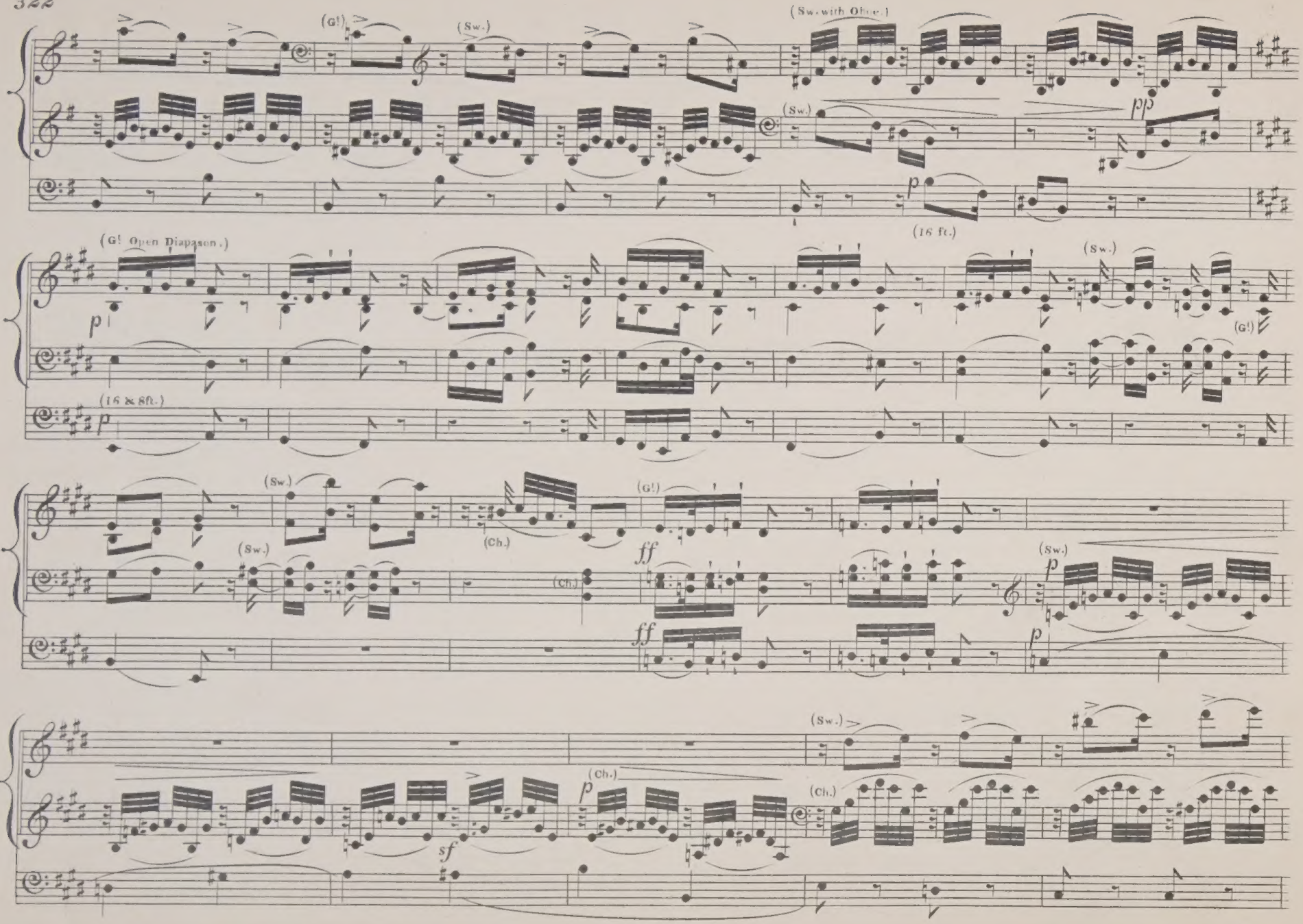
Adagio.

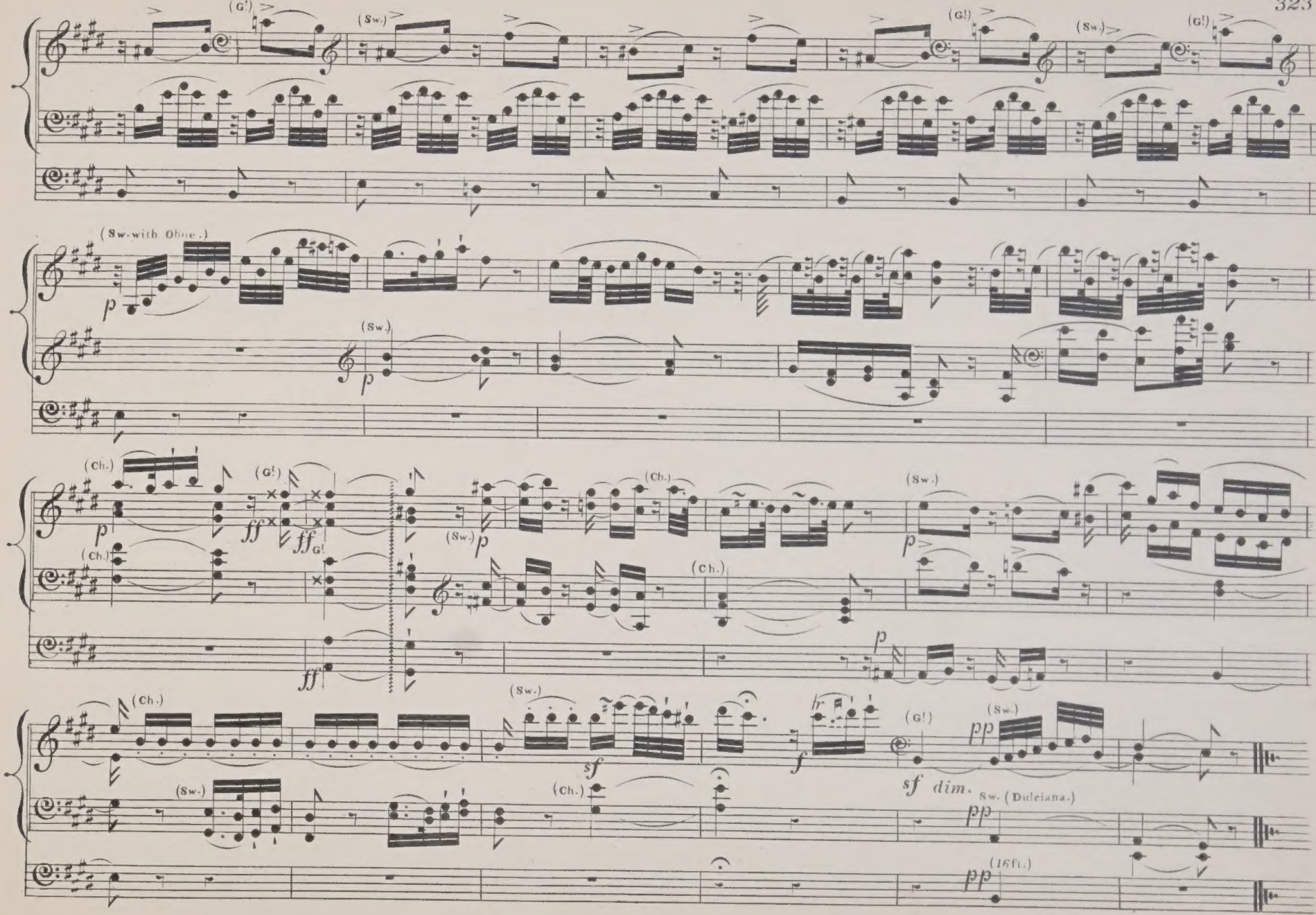
FROM THE PIANOFORTE SONATA
IN C MAJOR. (OP. 2.)

BEETHOVEN.



Sw. with Reeds. (8ft.)
G! (Sw. coupled to G!)
(Sw.)
(Ch.)
(G!)
(Sw.)
(G!)
ff
ff
p
(Sw.)
p
(Sw.)
(G!)
ff
ff
(Sw.)
p
(Sw.)
(G!)
ff
ff
(Sw.)
p
(Sw.)
(Sw.)
p
f
(Ch.)
f


(G!)
(Sw.)
(Sw. with Oboe.)
(Sw.)
pp
p
(16 ft.)
(G! Open Diapason.)
p
(16 & 8ft.)
p
(Sw.)
(G!)
(Sw.)
(Sw.)
(Ch.)
(G!)
ff
(Ch.)
ff
(Sw.)
p
p
(Sw.)
(Ch.)
p
sf
(Ch.)


(G!)
(Sw.)
(Sw. with Oboe.)
(Ch.)
(Sw.)
(Ch.)
(G!)
(Sw.)
(Ch.)
(Sw.)
(Ch.)
(Sw.)
(G!)
(Sw.)
(Ch.)
(Sw.)
(Ch.)
(G!)
(Sw.

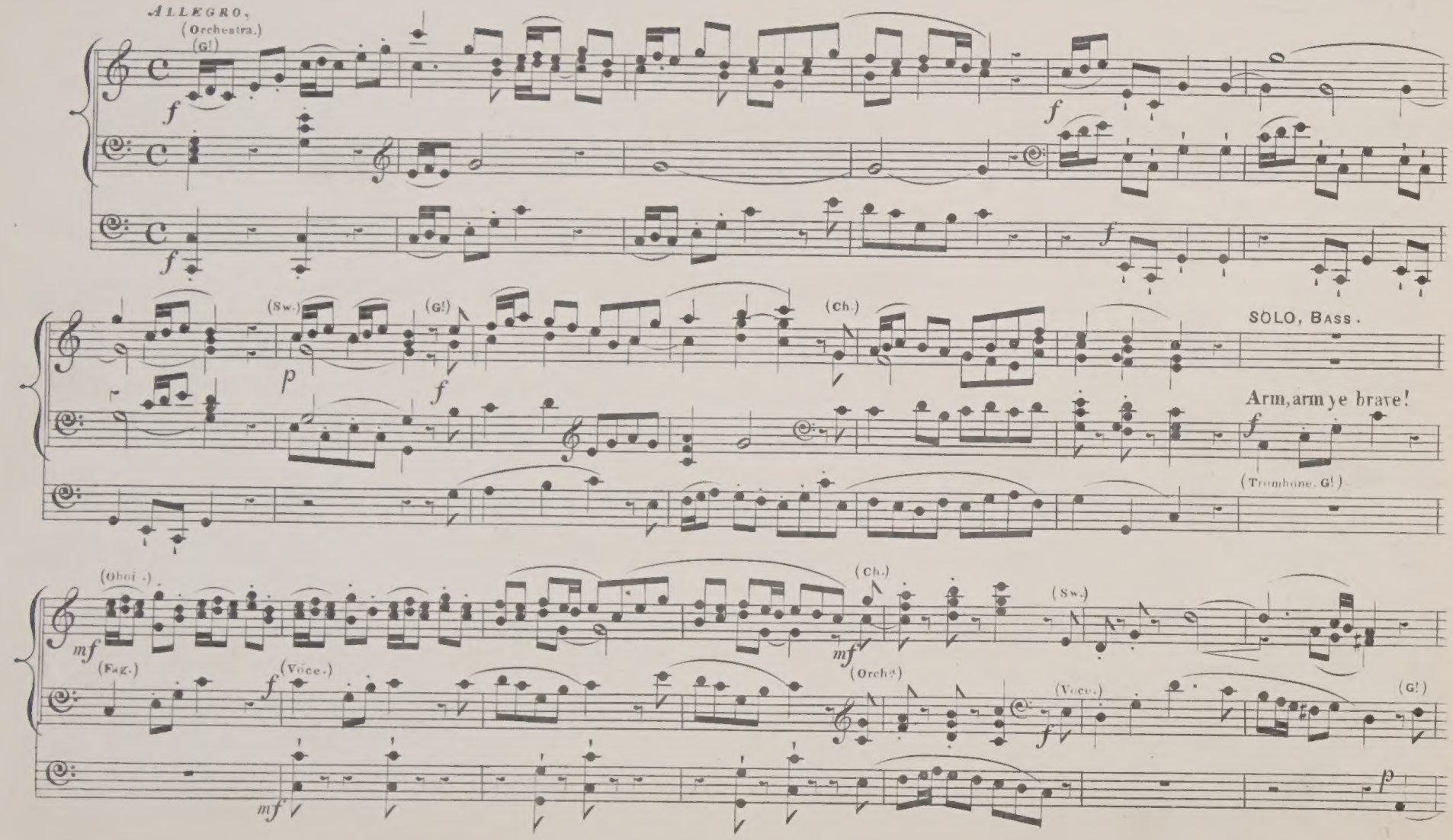
AIR. "Arm, arm, ye brabe!"

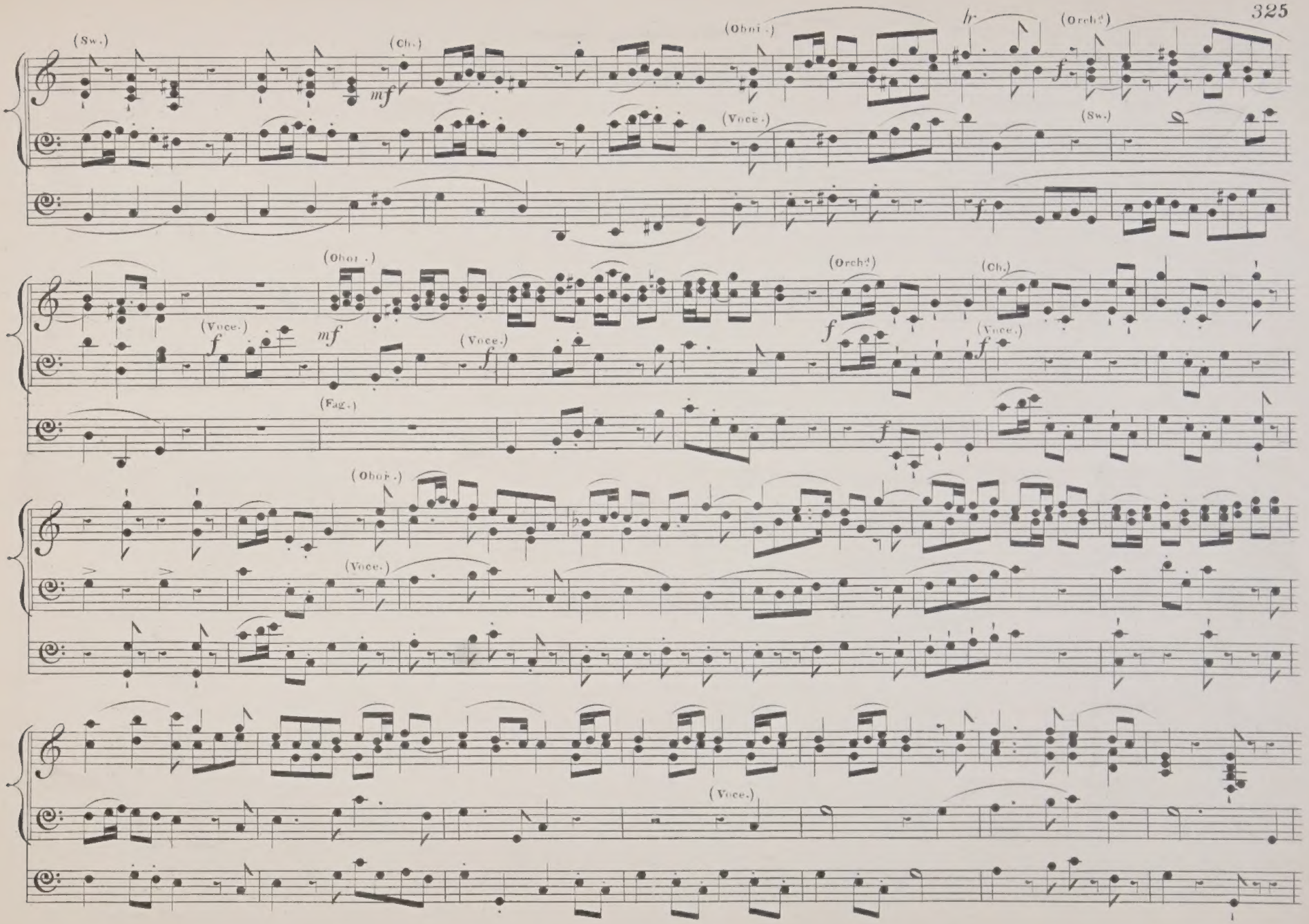
AND

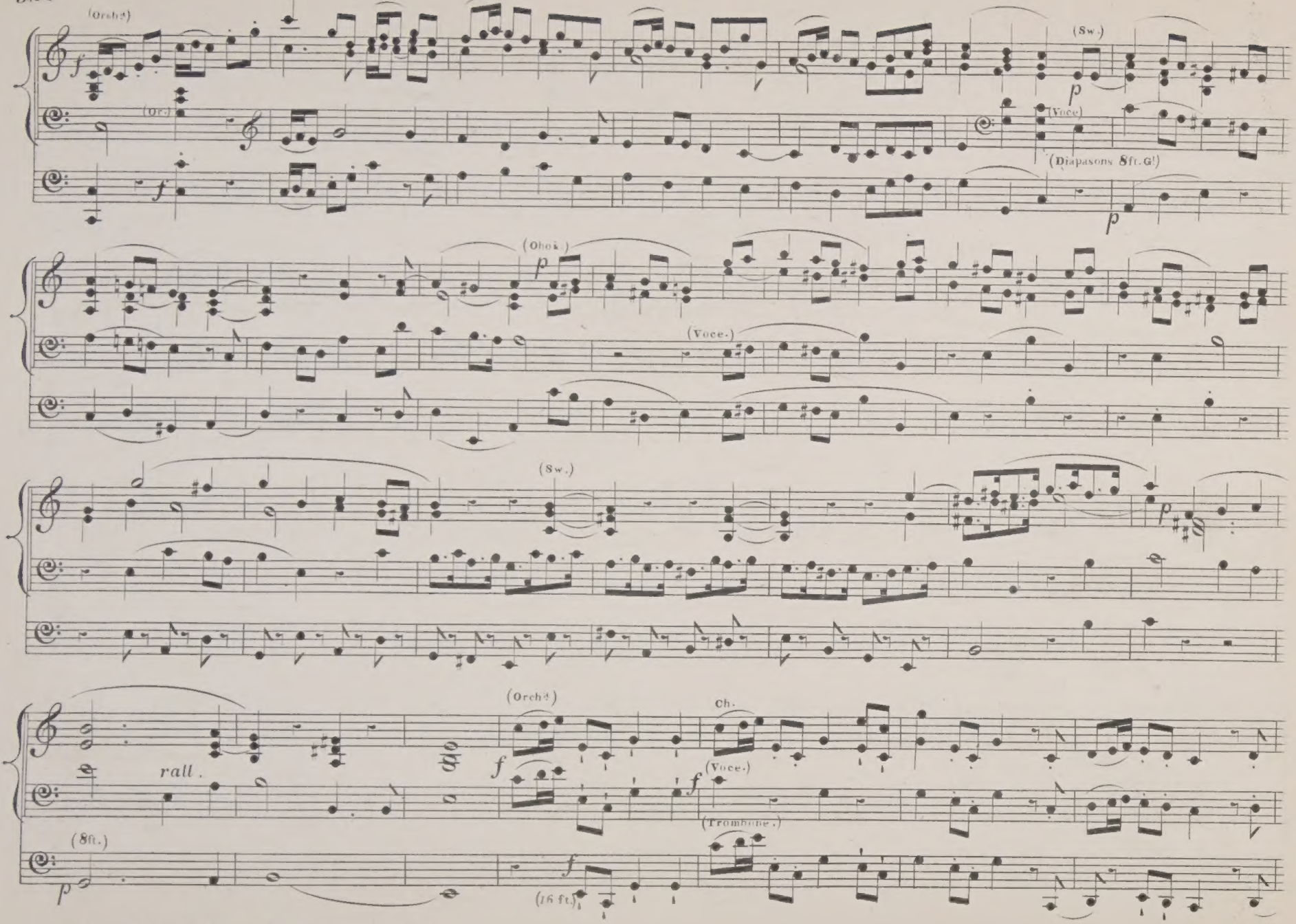
CHORUS. "We come, in bright array."

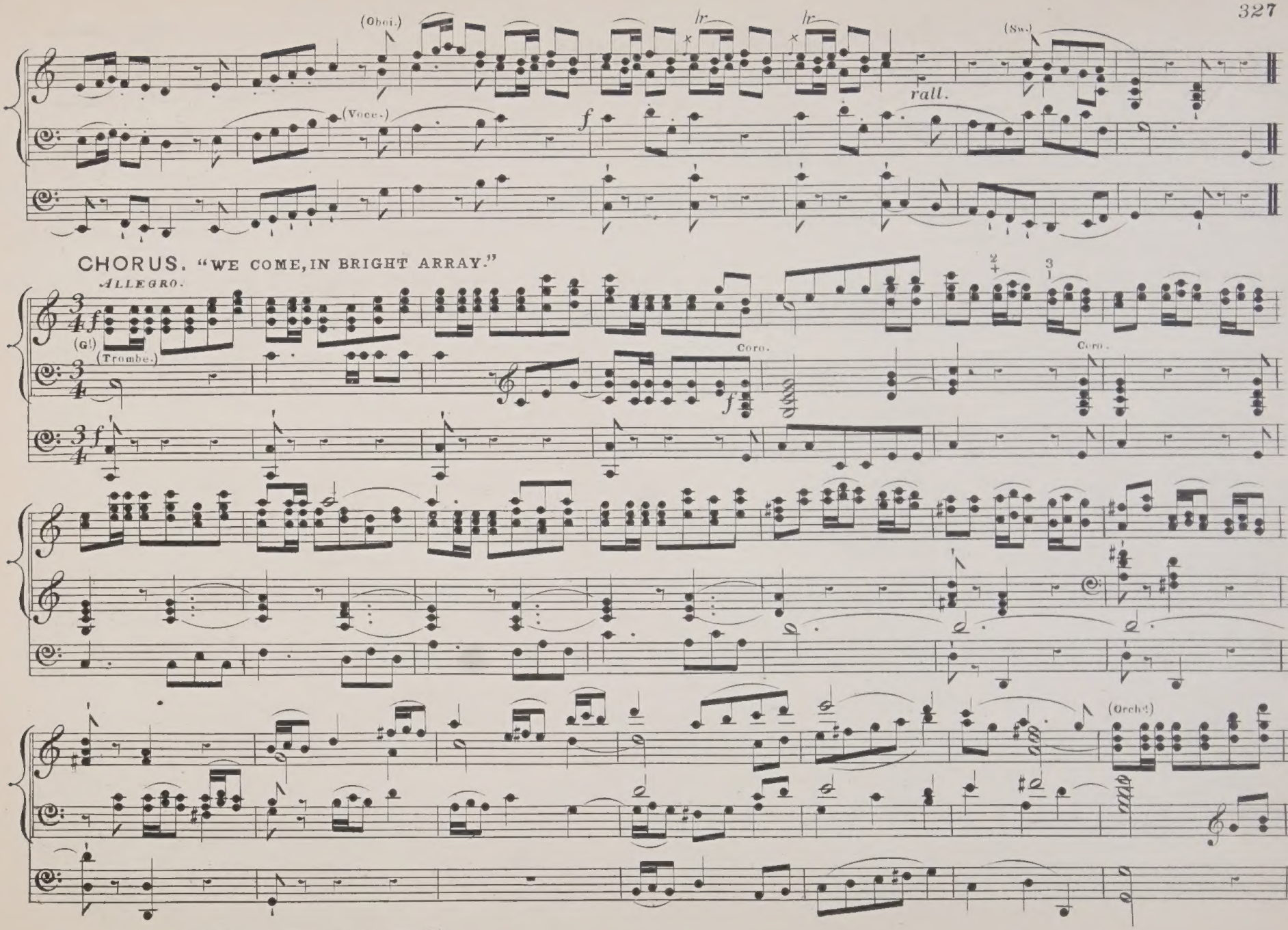
JUDAS MACCABÆUS.

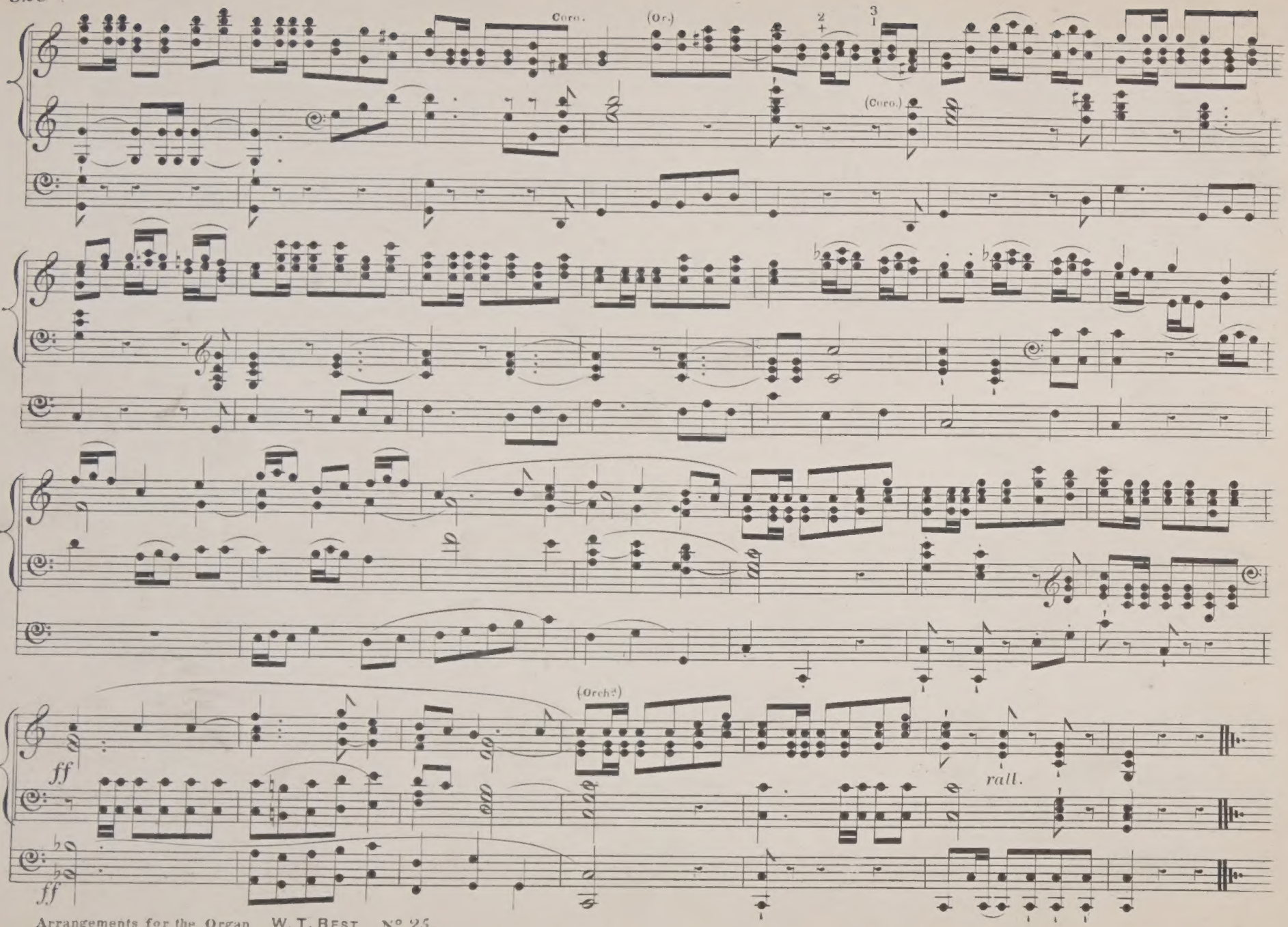
HANDEL.




(Sw.)
(Ch.)
(Oboi.)
(Orch.)
(Voce.)
(Sw.)
(Oboi.)
(Orch.)
(Ch.)
(Voce.)
(Voce.)
(Voce.)
(Fag.)
(Oboi.)
(Voce.)
(Voce.)


(Orch.)
(Sw.)
(Voce)
(Diapasons 8ft.G!)
(Oboe.)
(Voce.)
(Sw.)
(Orch.)
Ch.
rall.
(Voce.)
(Trombone.)
(8ft.)
(16 ft.)


(Oboi.)
(Voce.)
(Sw.)
rall.
CHORUS. "WE COME, IN BRIGHT ARRAY."
ALLEGRO.
(G!)
(Trombe.)
Coro.
Coro.
(Orch!)

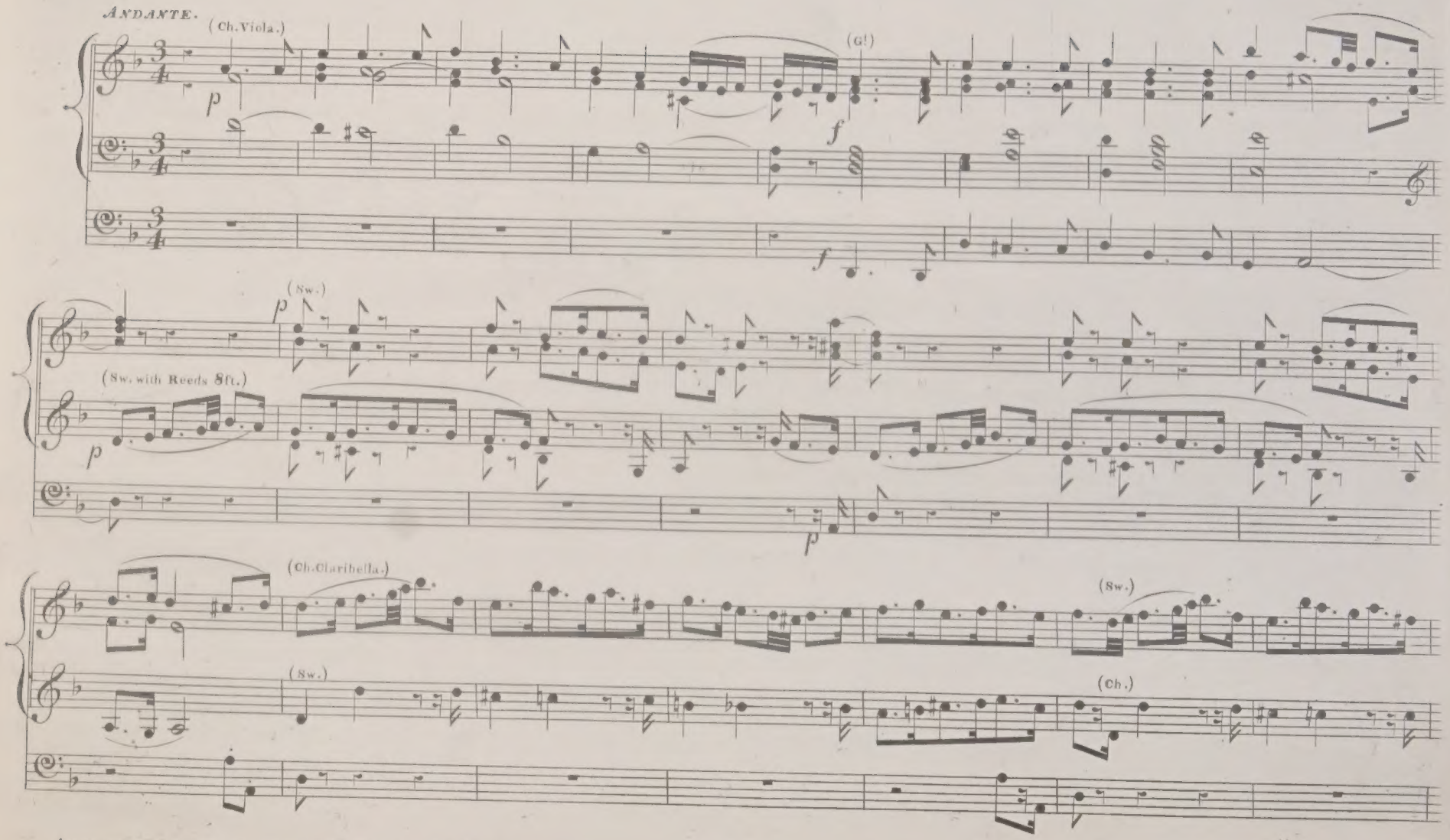
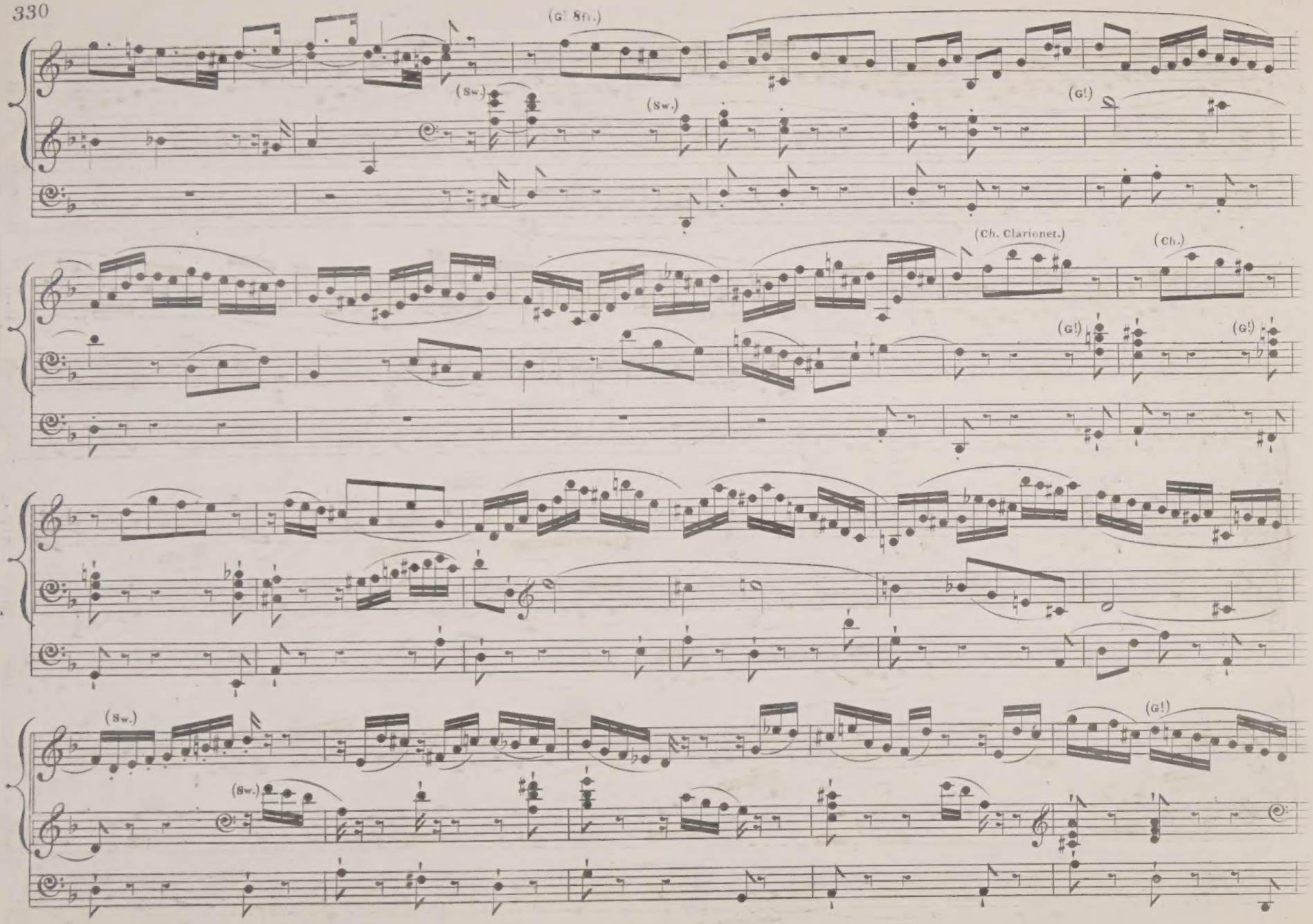

Coro.
(Or.)
2
3
1
(Coro.)
(Orch.)
ff
rall.
ff

Chaconne.

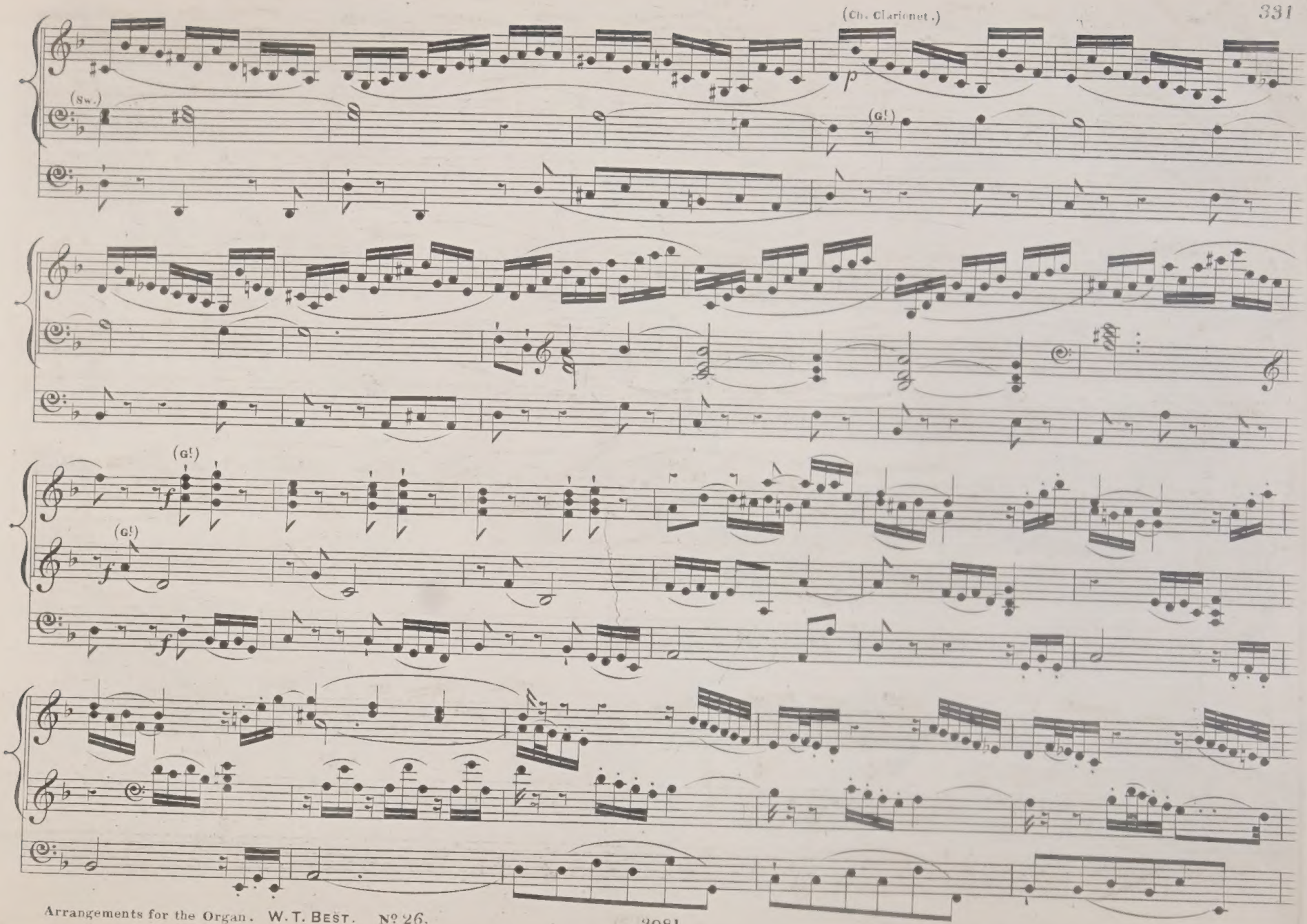
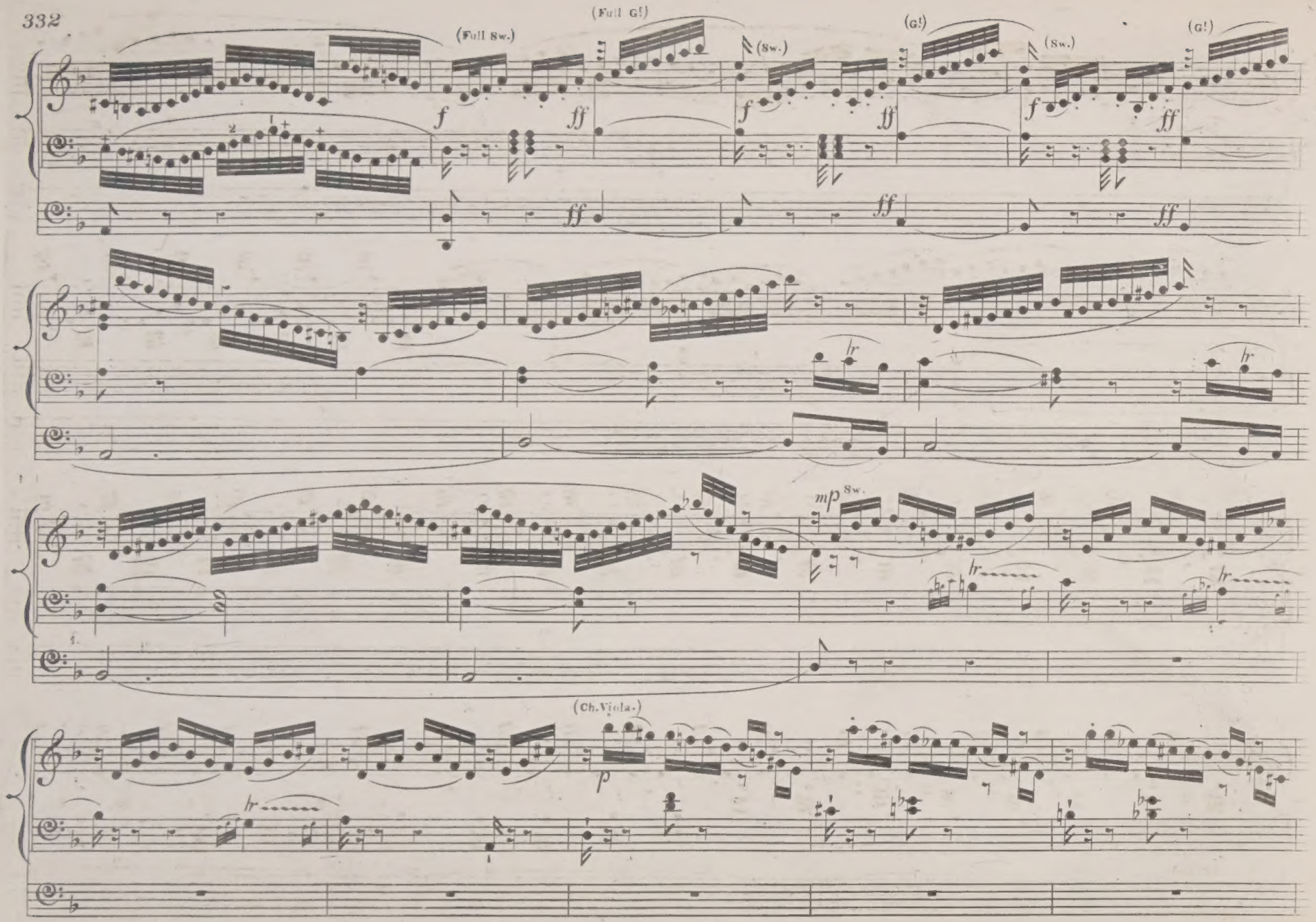
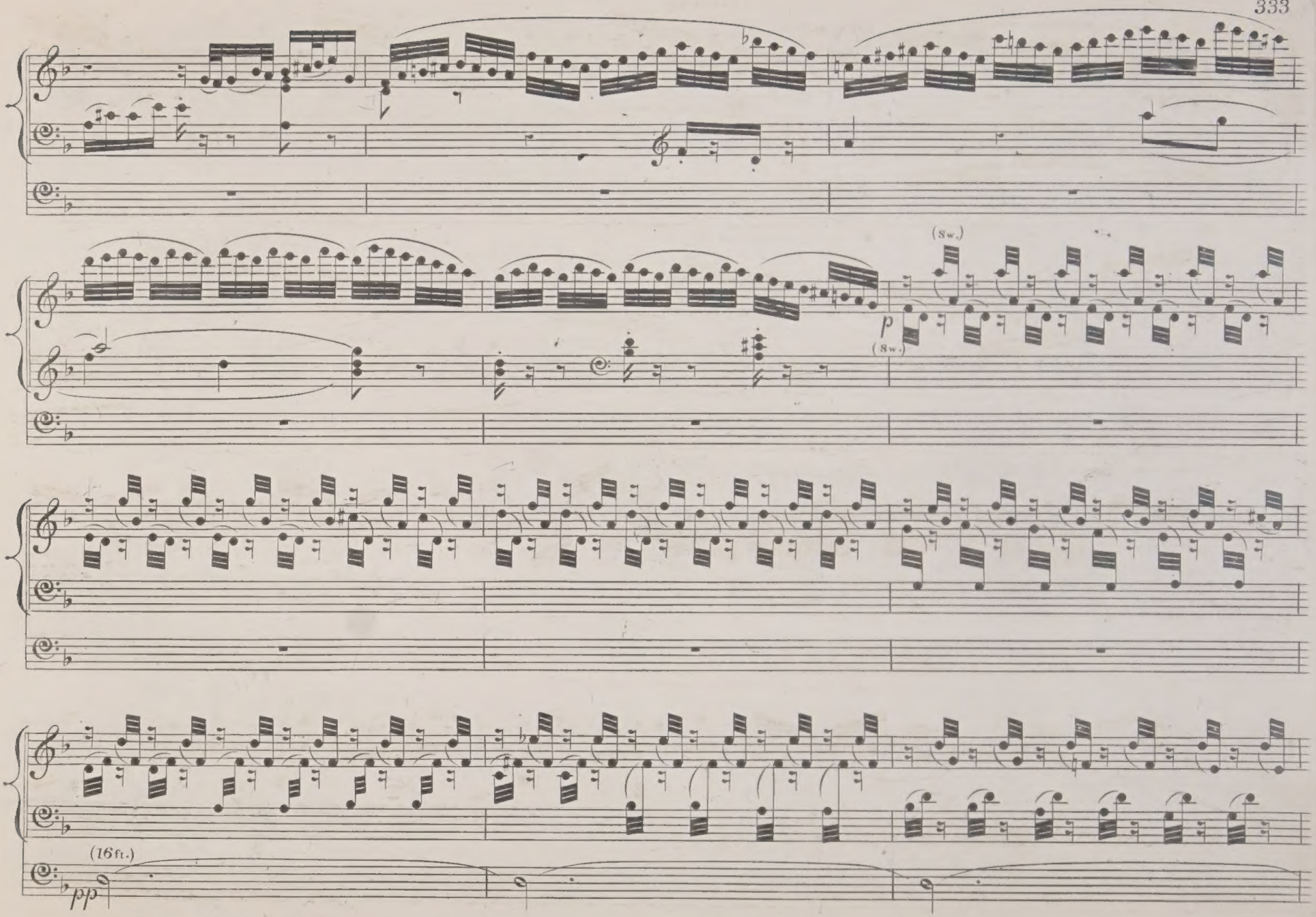
FROM THE FOURTH SONATA
FOR VIOLIN ALONE, IN
D MINOR.

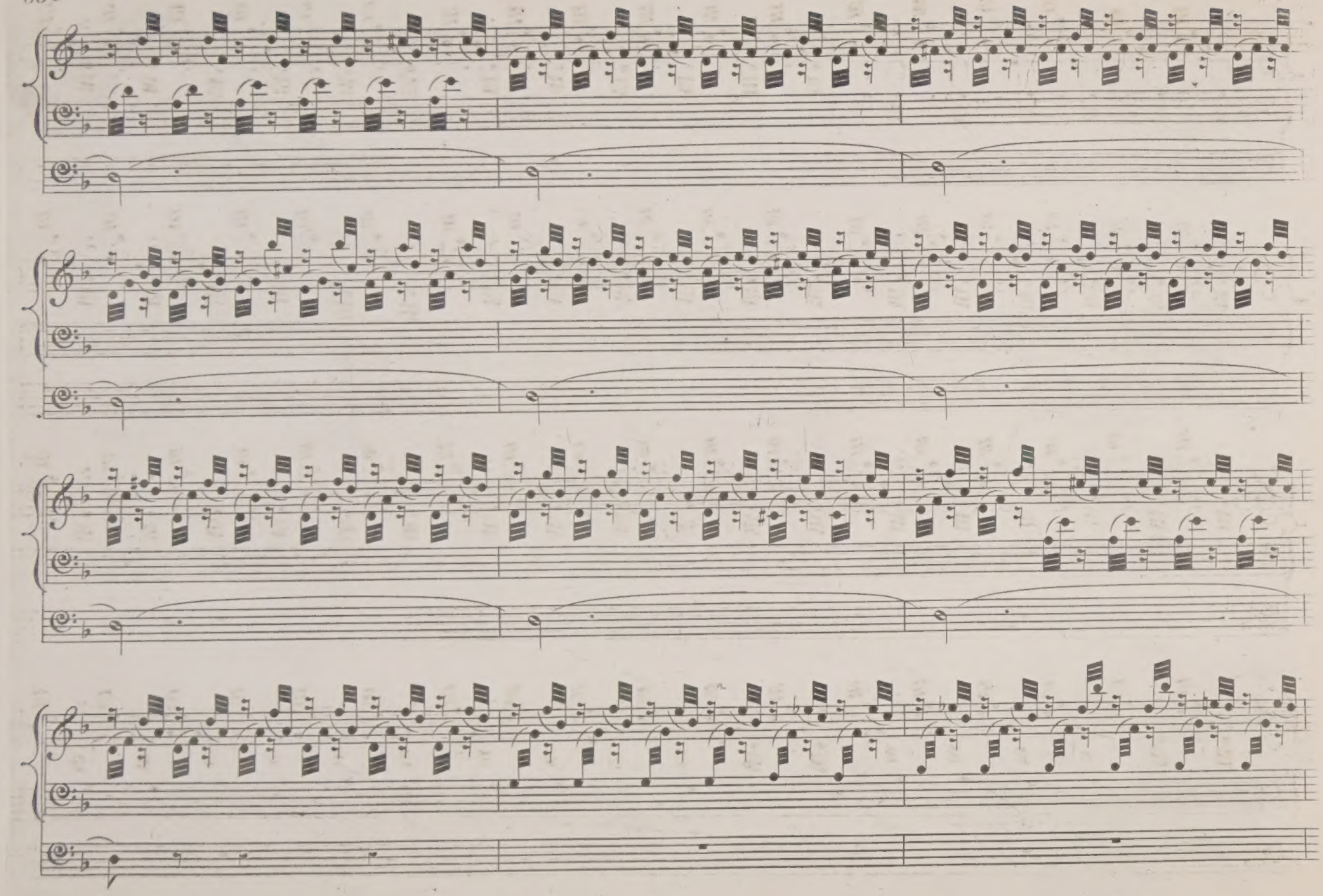
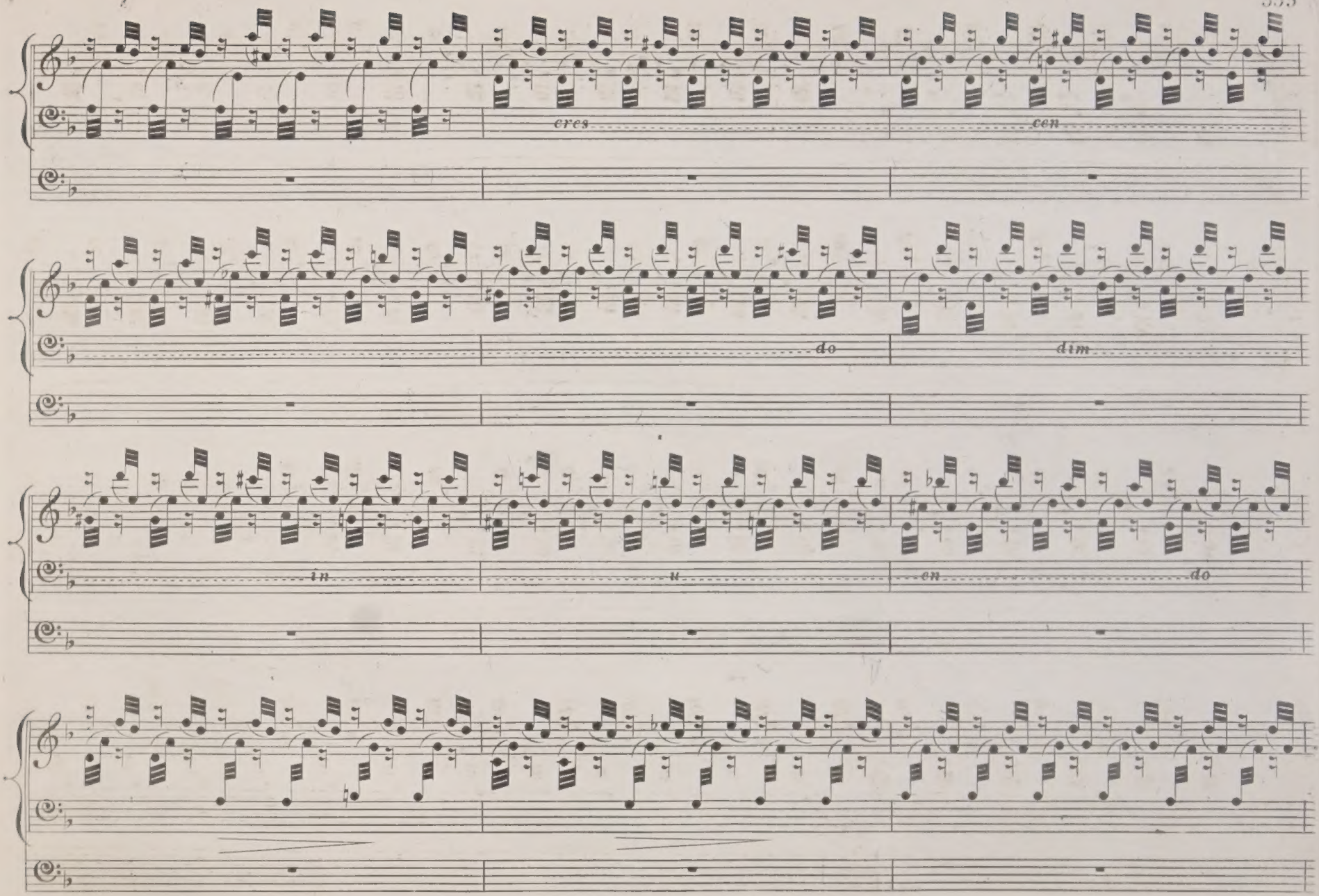
AIR WITH VARIATIONS.

J. S. BACH.



(G! Sft.)
(Sw.)
(Sw.)
(G!)
(Ch. Clarionet.)
(Ch.)
(G!)
(G!)
(Sw.)
(Sw.)
(G!)


(Ch. Clarionet.)
(Sw.)
(G!)
(G!)
(G!)

(Full Sw.)
(Full G!)
(Sw.)
(G!)
(Sw.)
(G!)
f
ff
mp
Sw.
lr
(Ch. Viola.)
p

(Sw.)
p
(Sw.)
(16ft.)
pp



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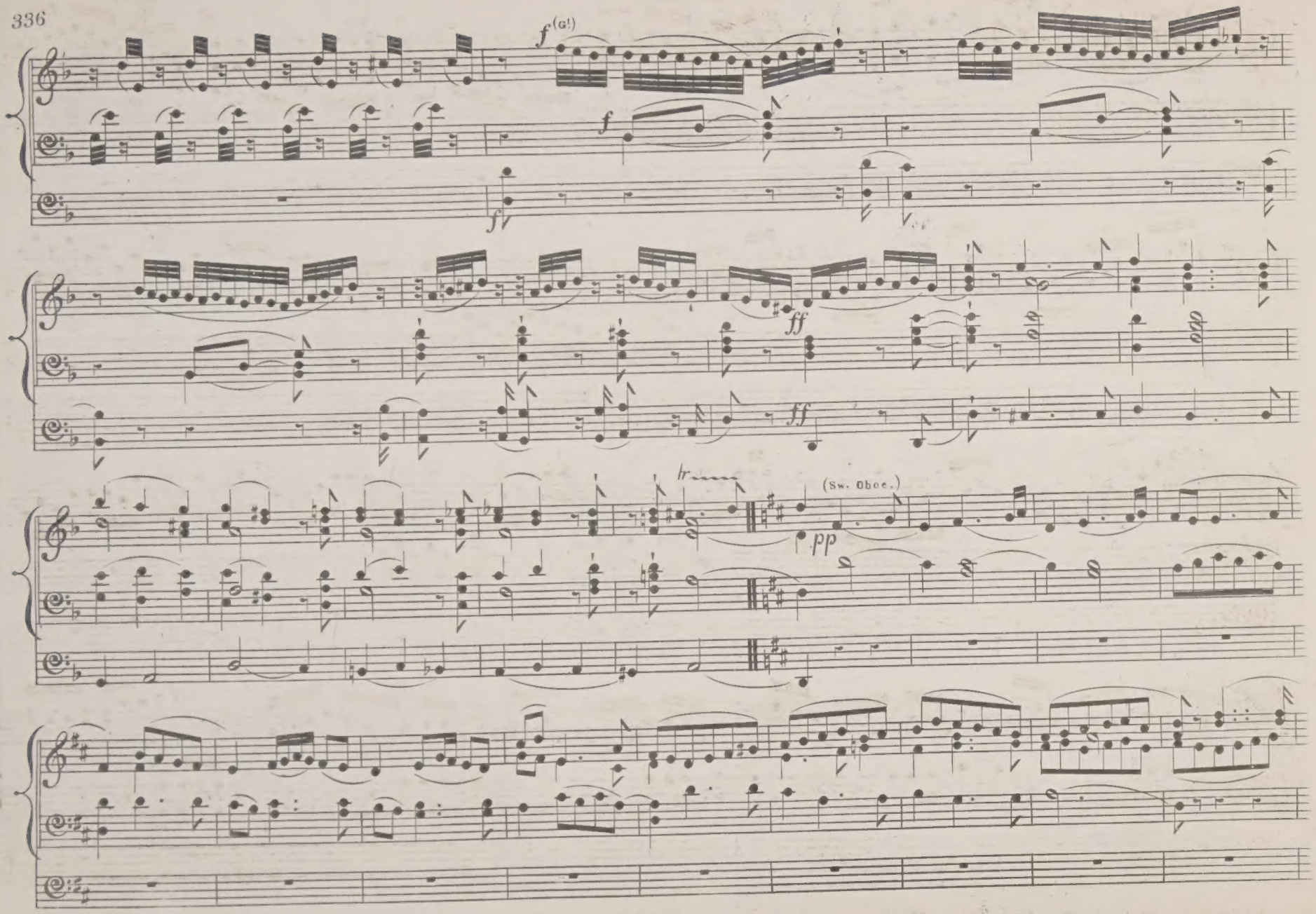
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(Sw. Oboe.)
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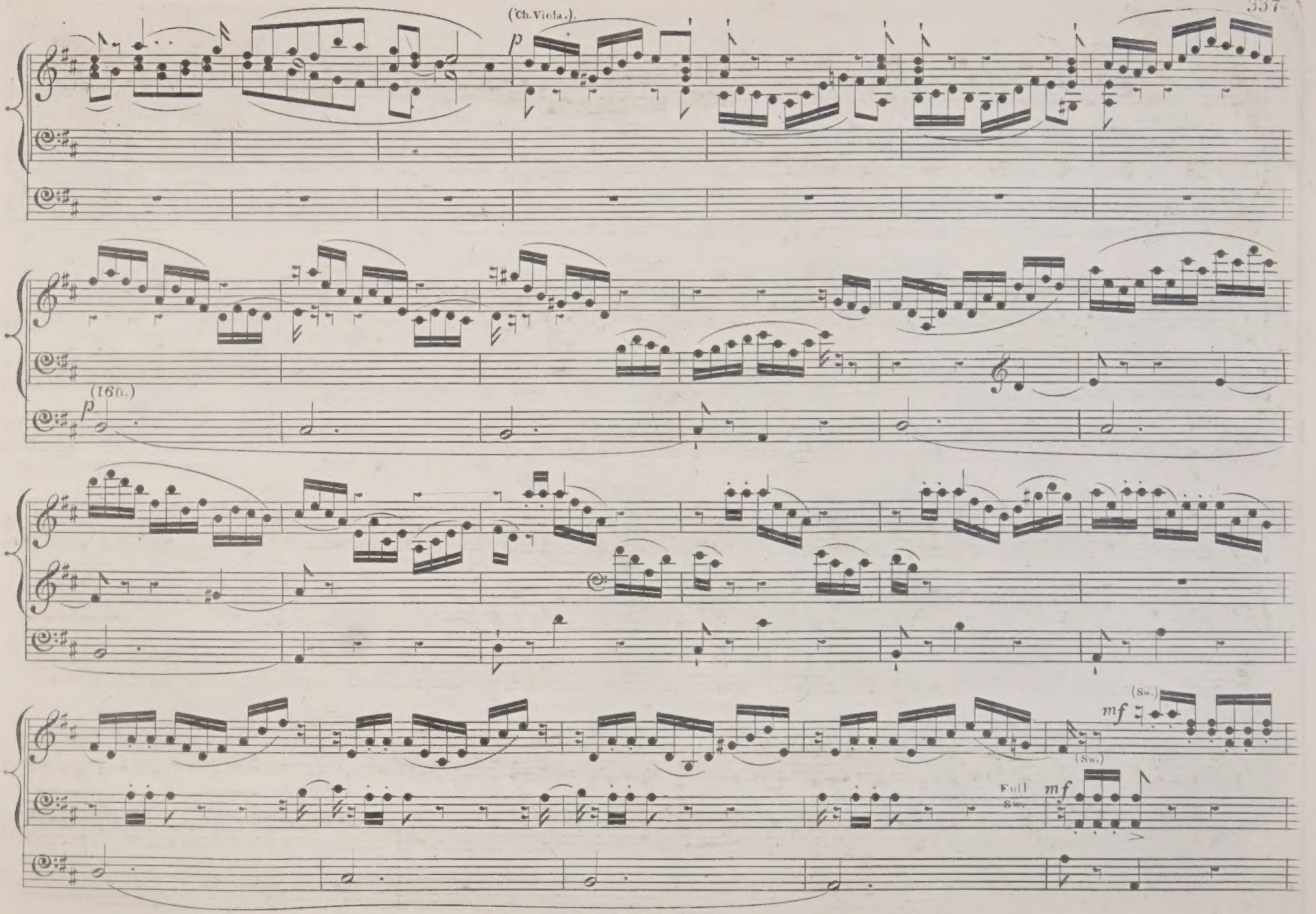
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(16ft.)
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(Sw.)
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(Sw.)
Full Sw.
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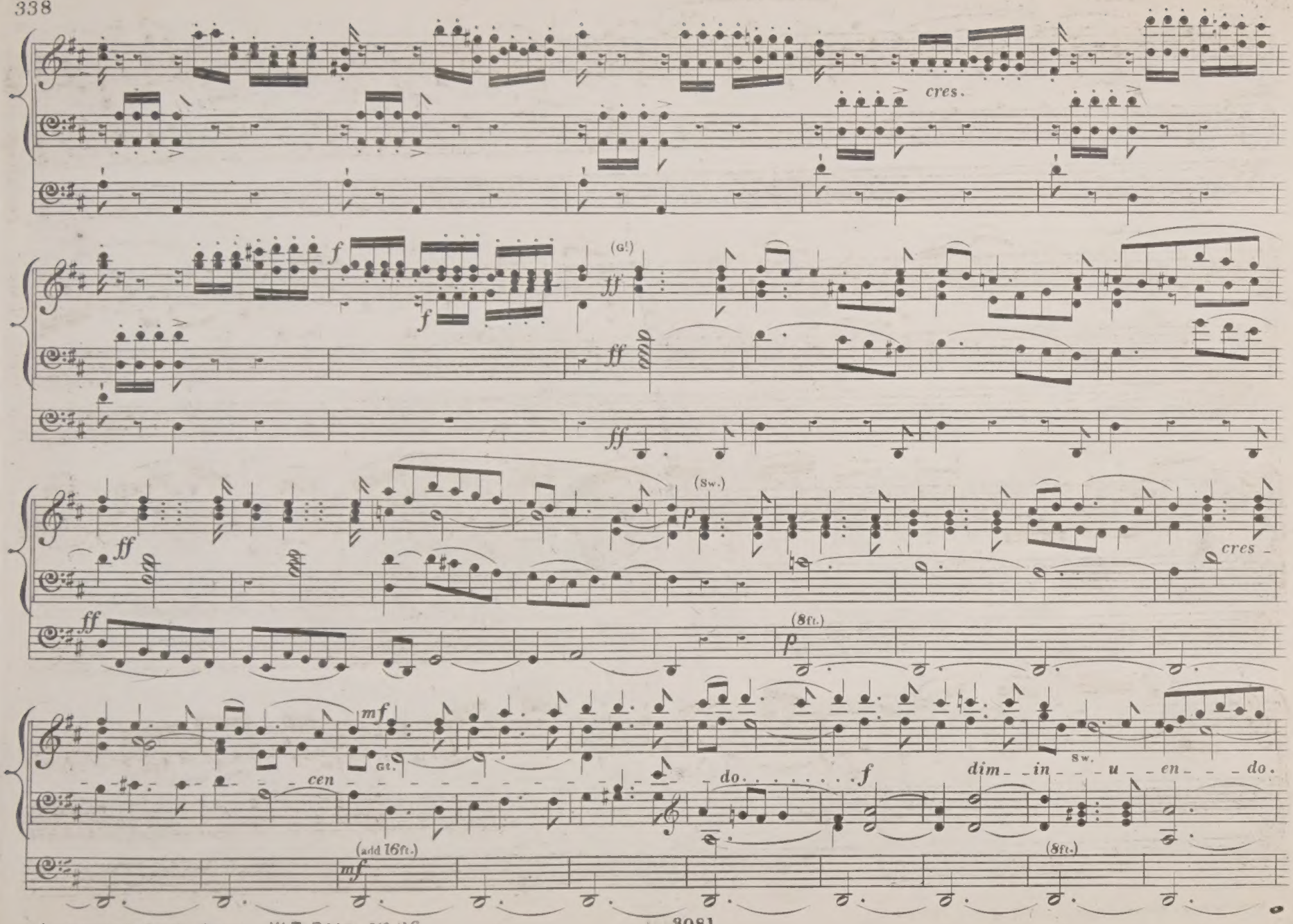
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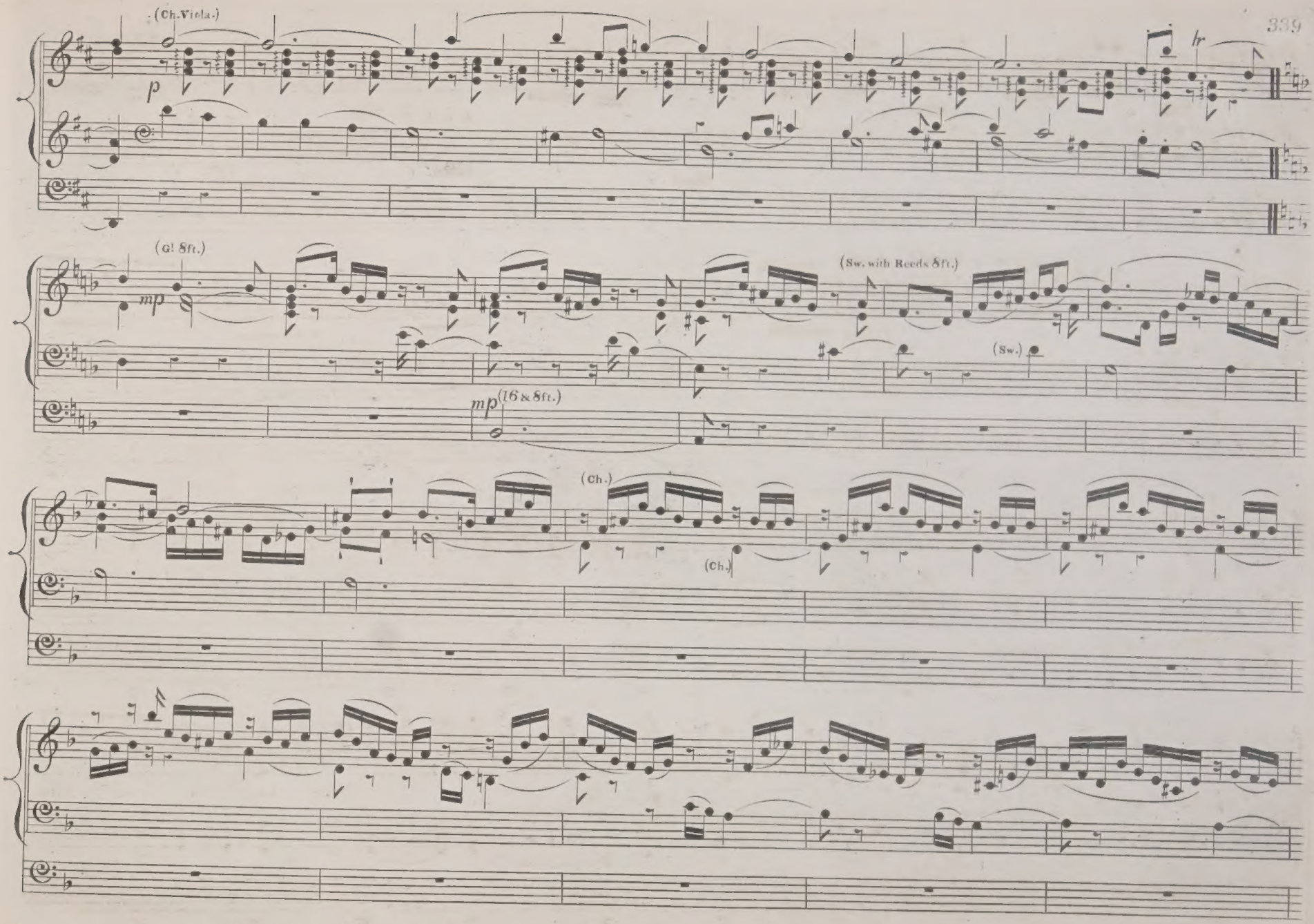
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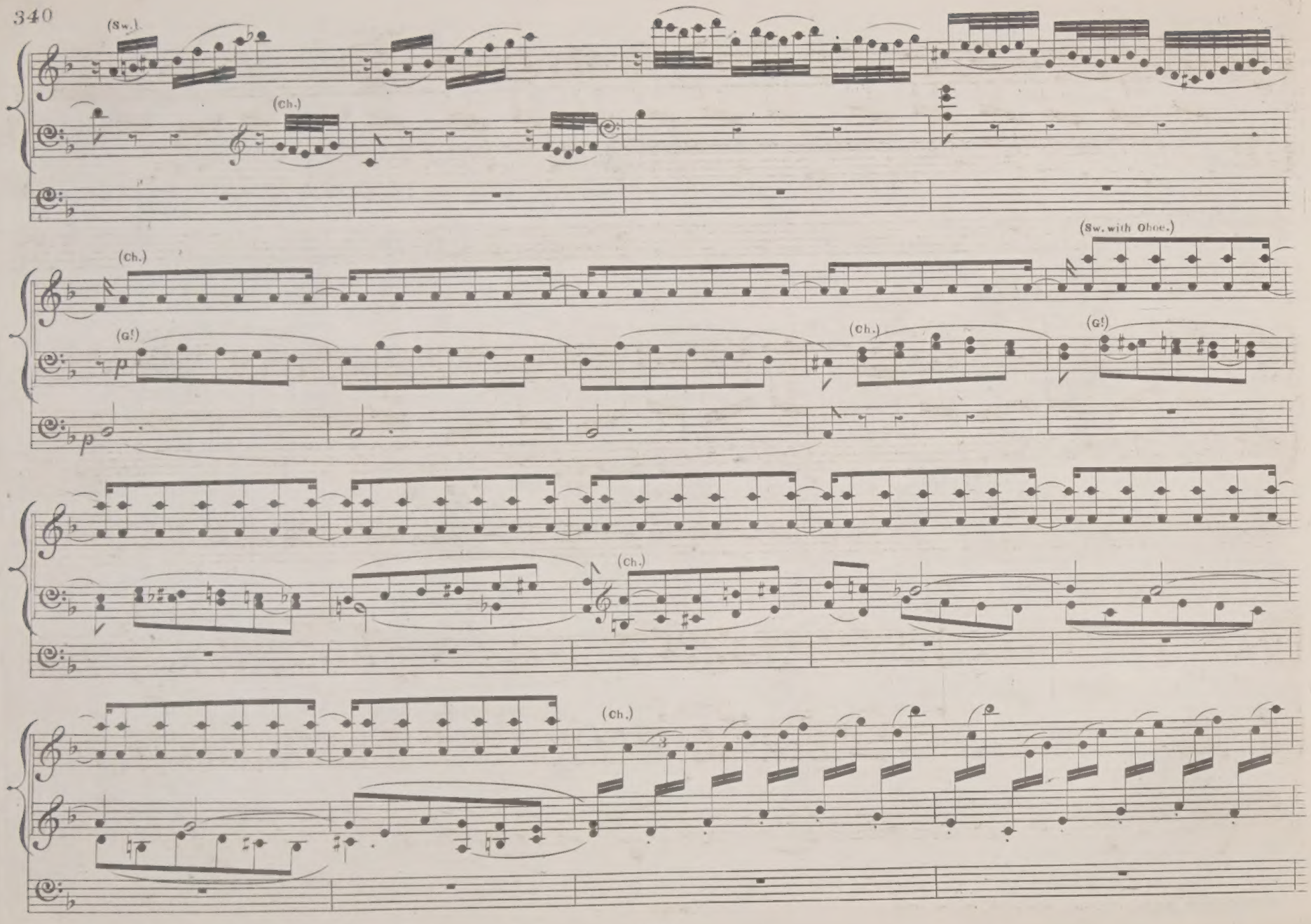
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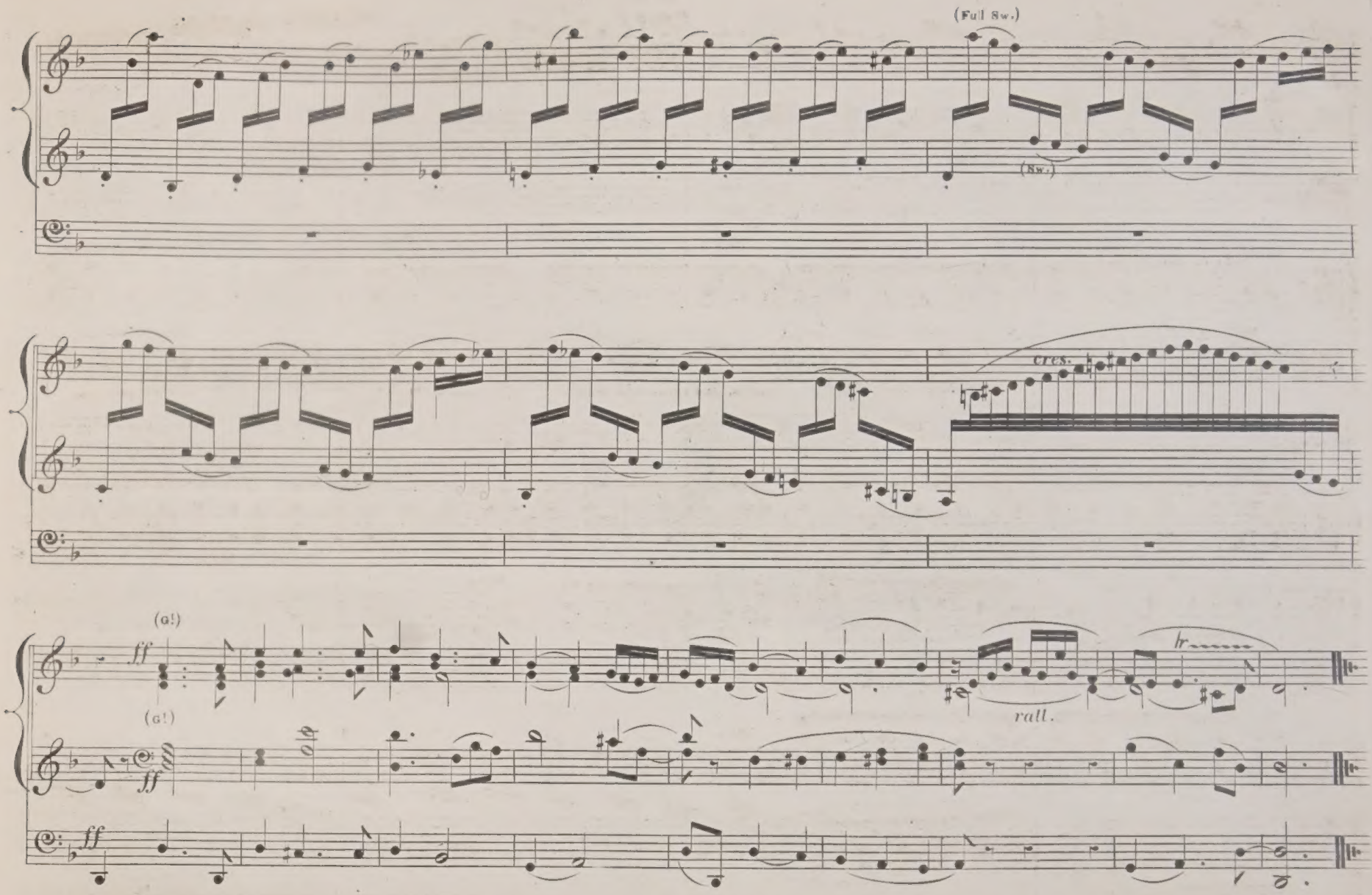
(Full Sw.)
(Sw.)
cres.
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rall.

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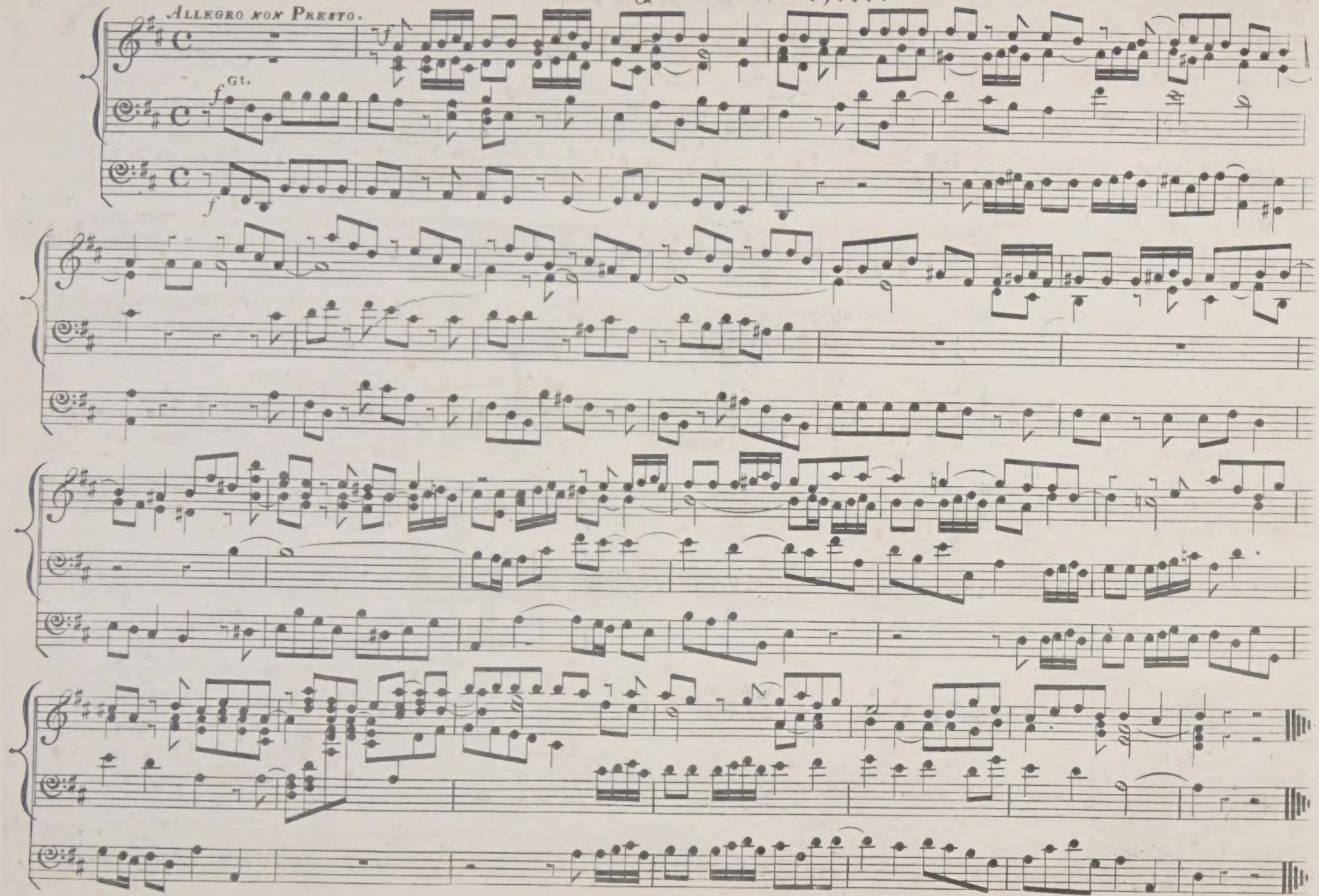

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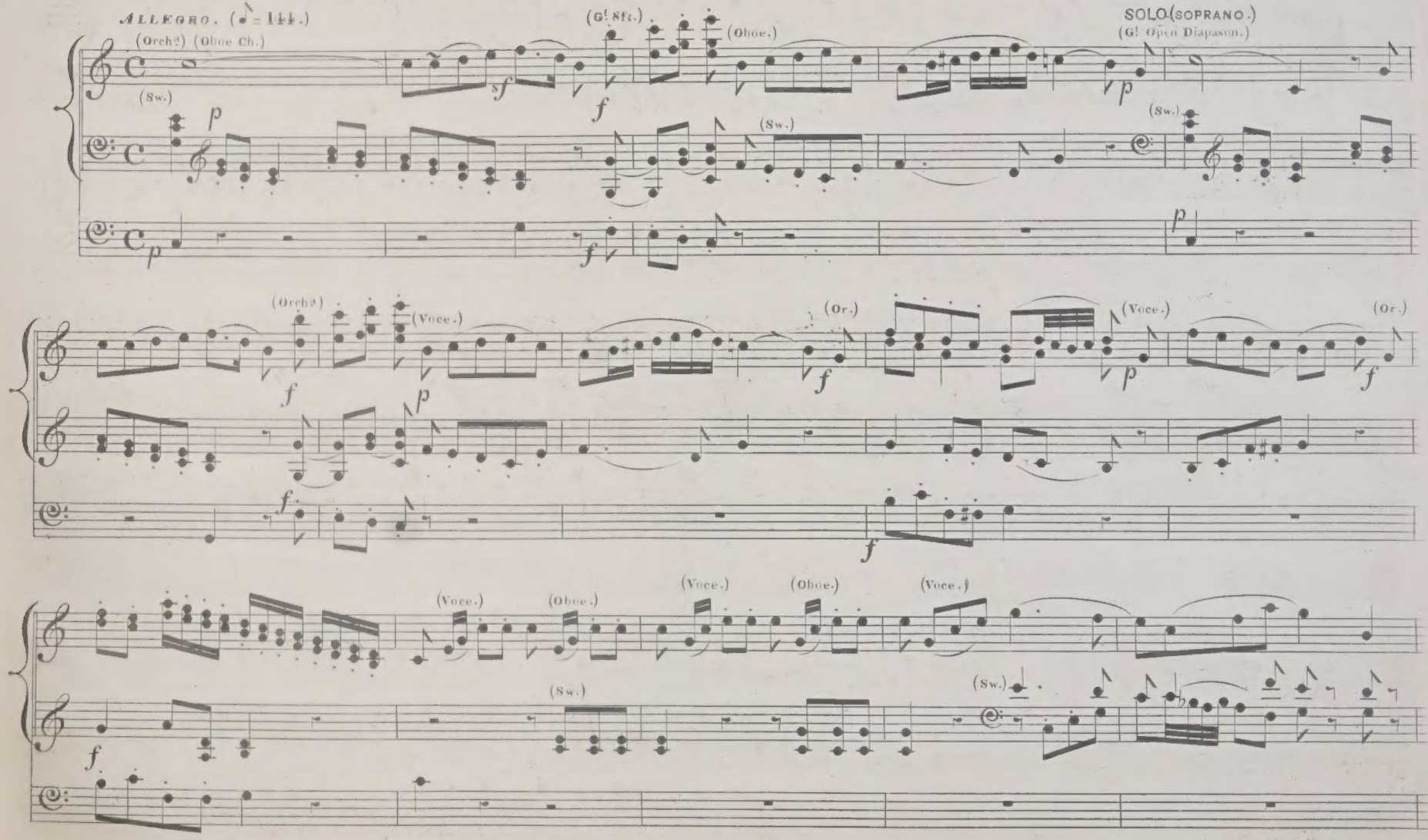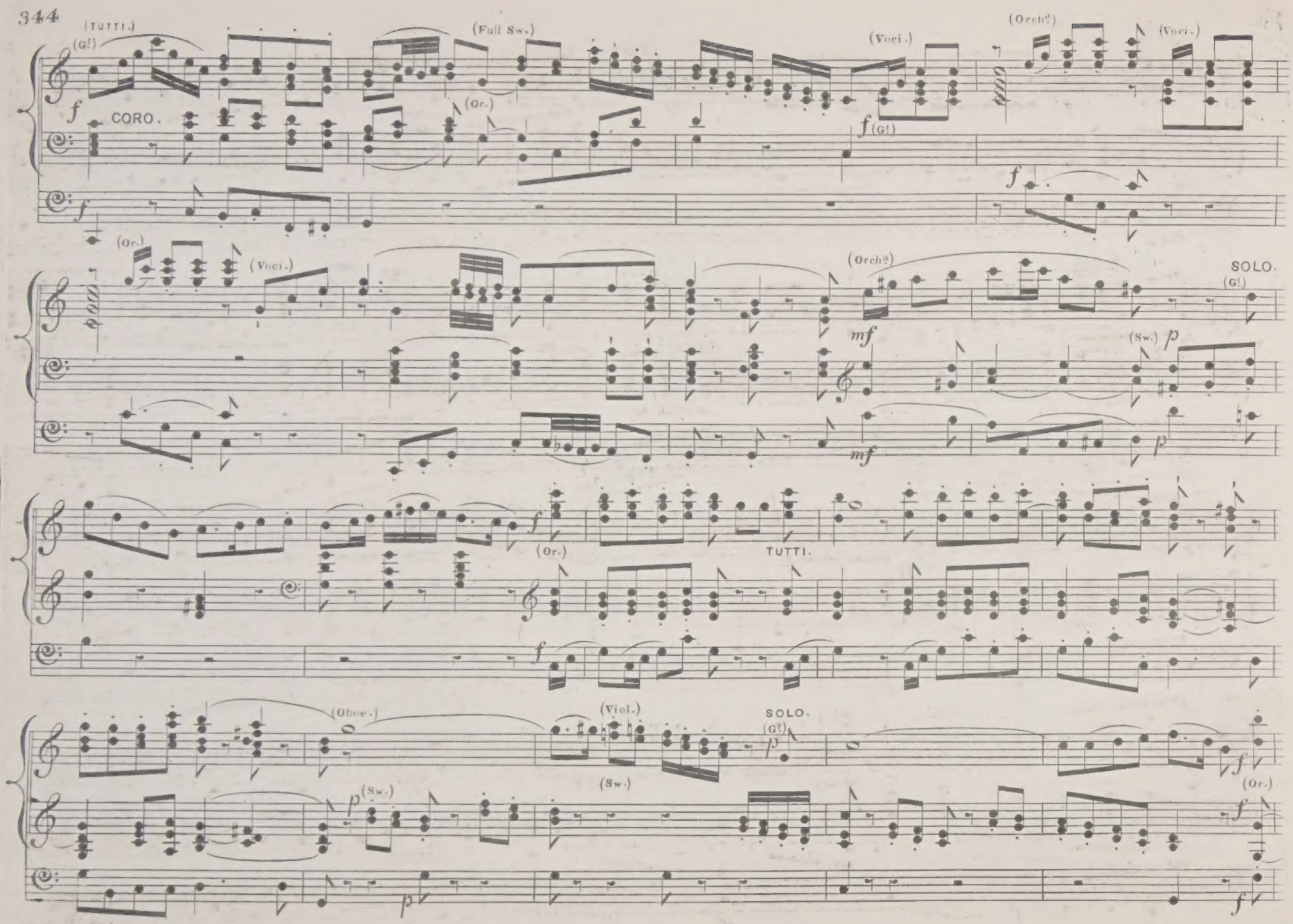
(TUTTI.)
(G!)
f
CORO.
(Full Sw.)
(Or.)
(Voci.)
f (G!)
(Orch.)
(Voci.)
f
(Or.)
(Voci.)
(Orch.)
SOLO.
(G!)
mf
(Sw.)
p
mf
p
f
(Or.)
TUTTI.
f
(Oboe.)
(Viol.)
SOLO.
(G!)
p
(Sw.)
p
(Sw.)
(Or.)
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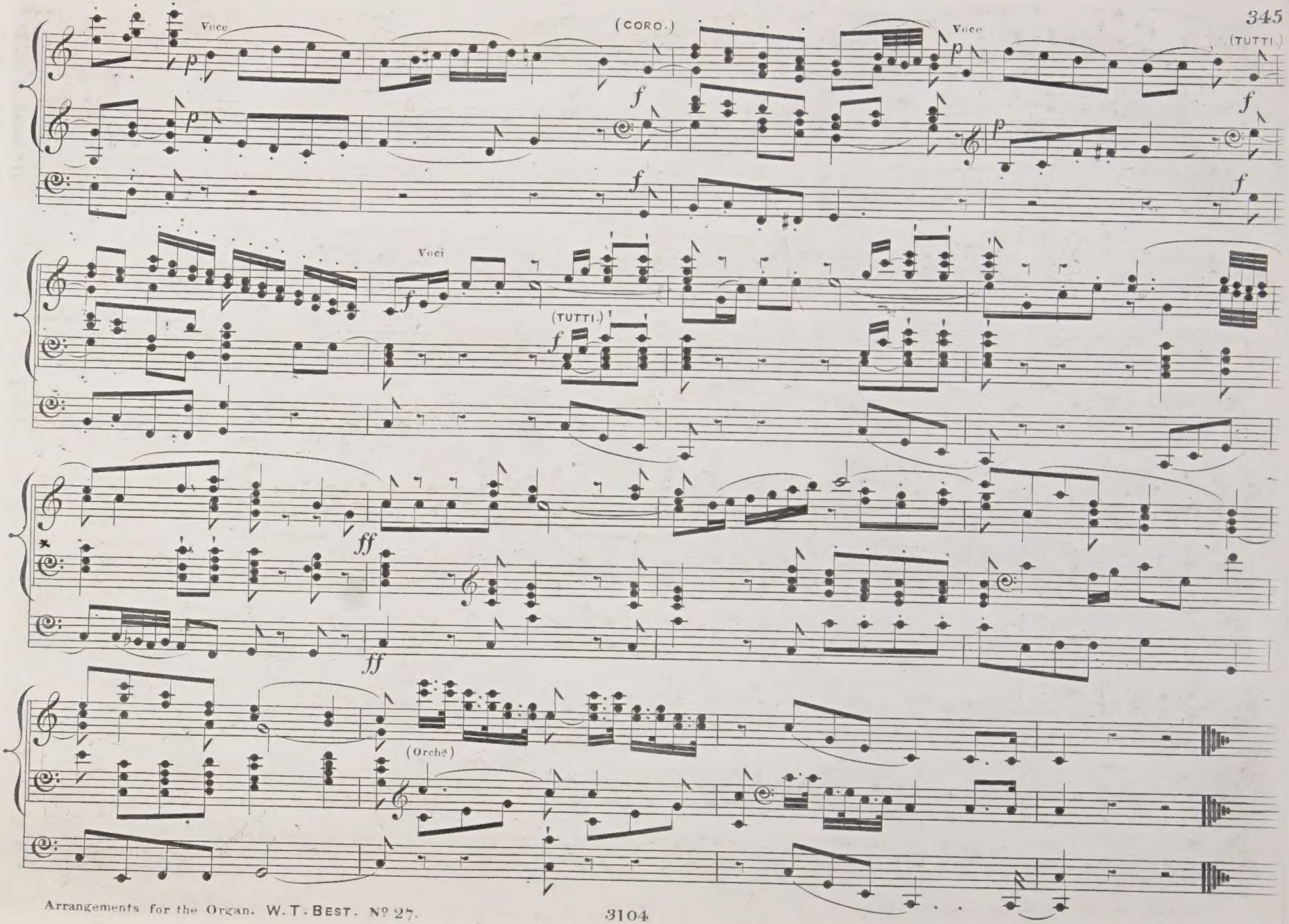
Voce
(CORO.)
Voce
(TUTTI.)
Voci
(TUTTI.)
(Orché)

Andante.

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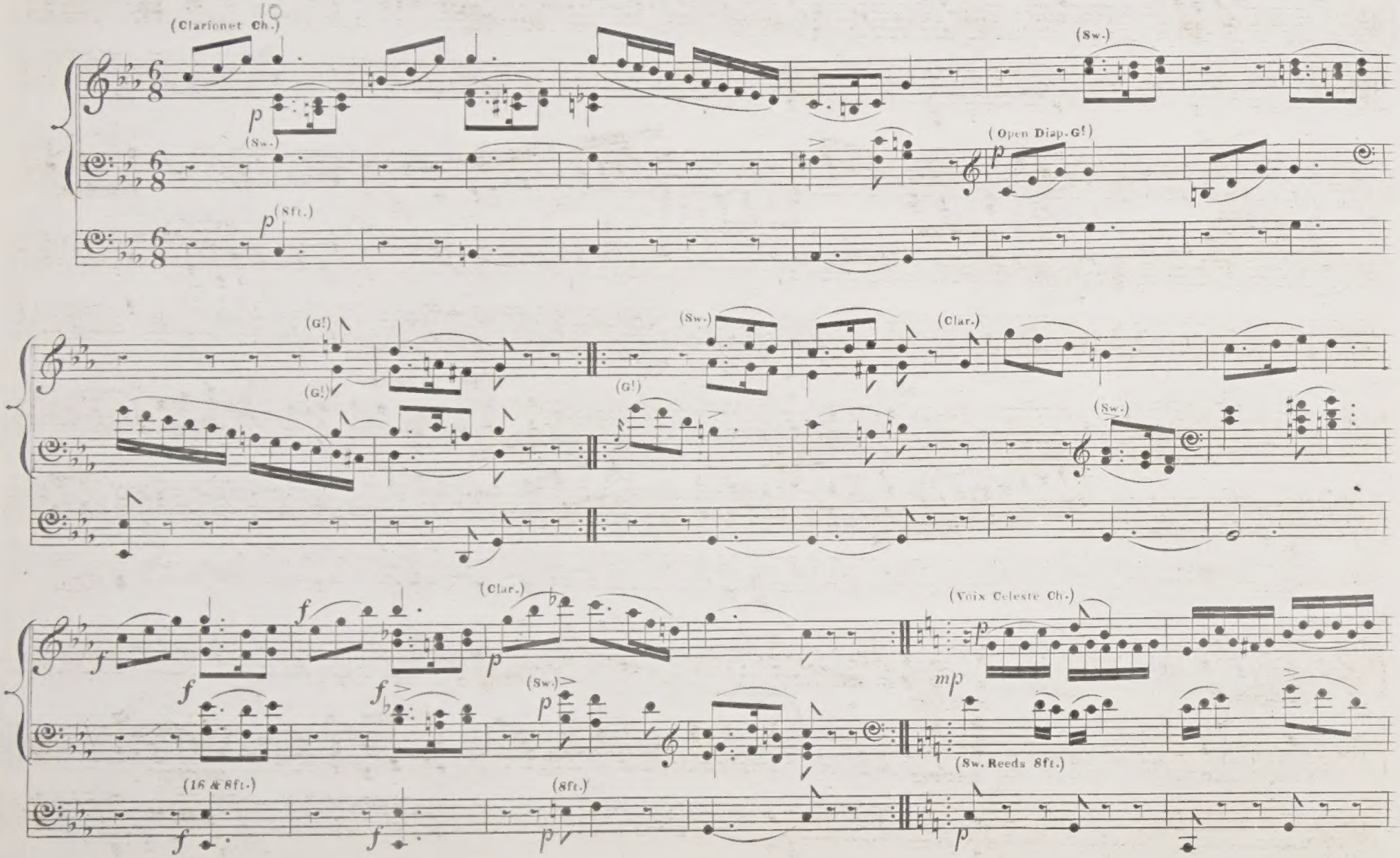

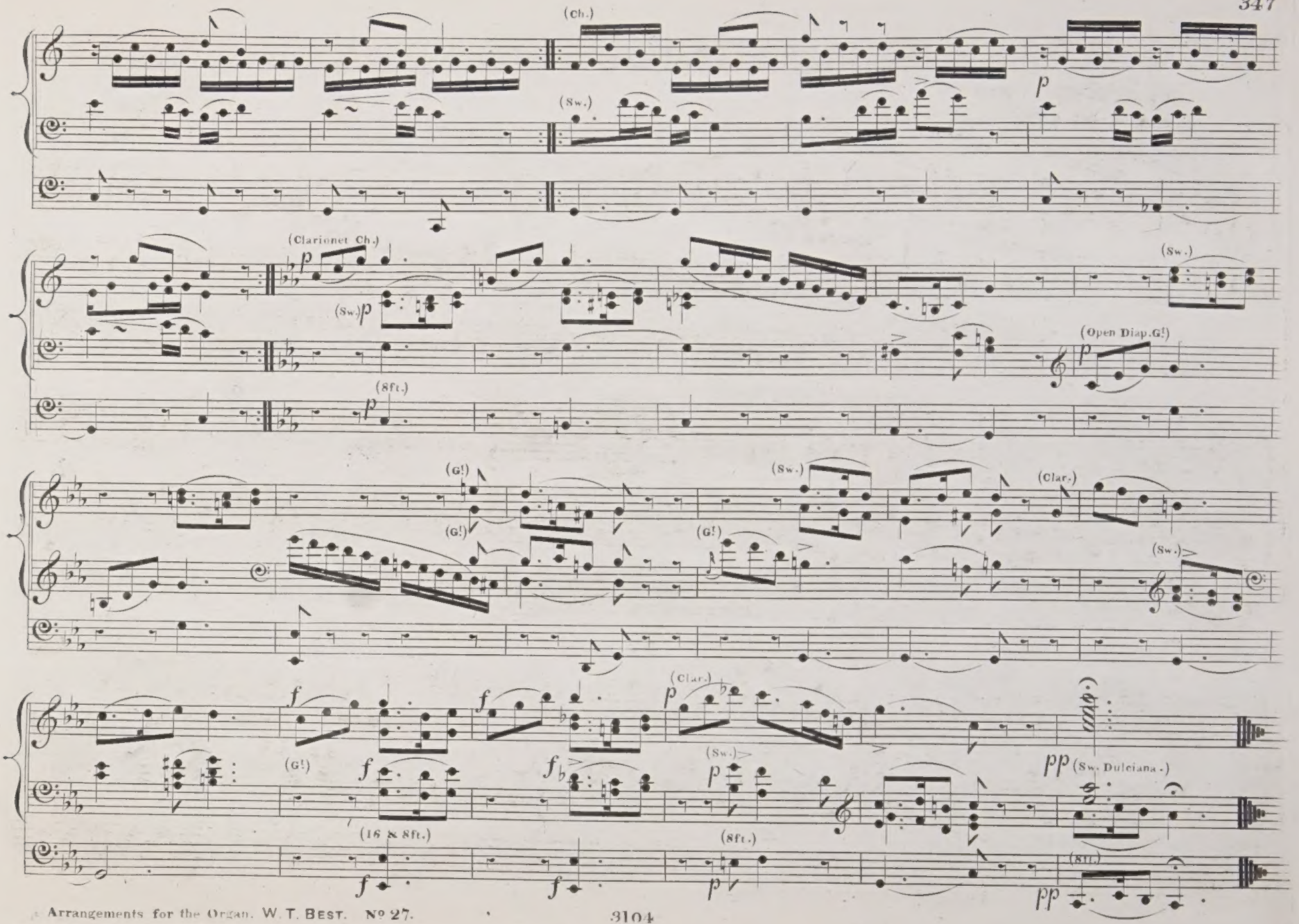
(Ch.)
(Sw.)
p
(Clarionet Ch.)
p
(Sw.)
p
(Sw.)
(8ft.)
p
(Open Diap.G!)
p
(G!)
(G!)
(Sw.)
(Clar.)
(G!)
(Sw.)
f
f
(Clar.)
p
(G!)
f
f
(Sw.)
p
pp
(Sw. Dulciana.)
(16 & 8ft.)
f
f
(8ft.)
p
(8ft.)
pp

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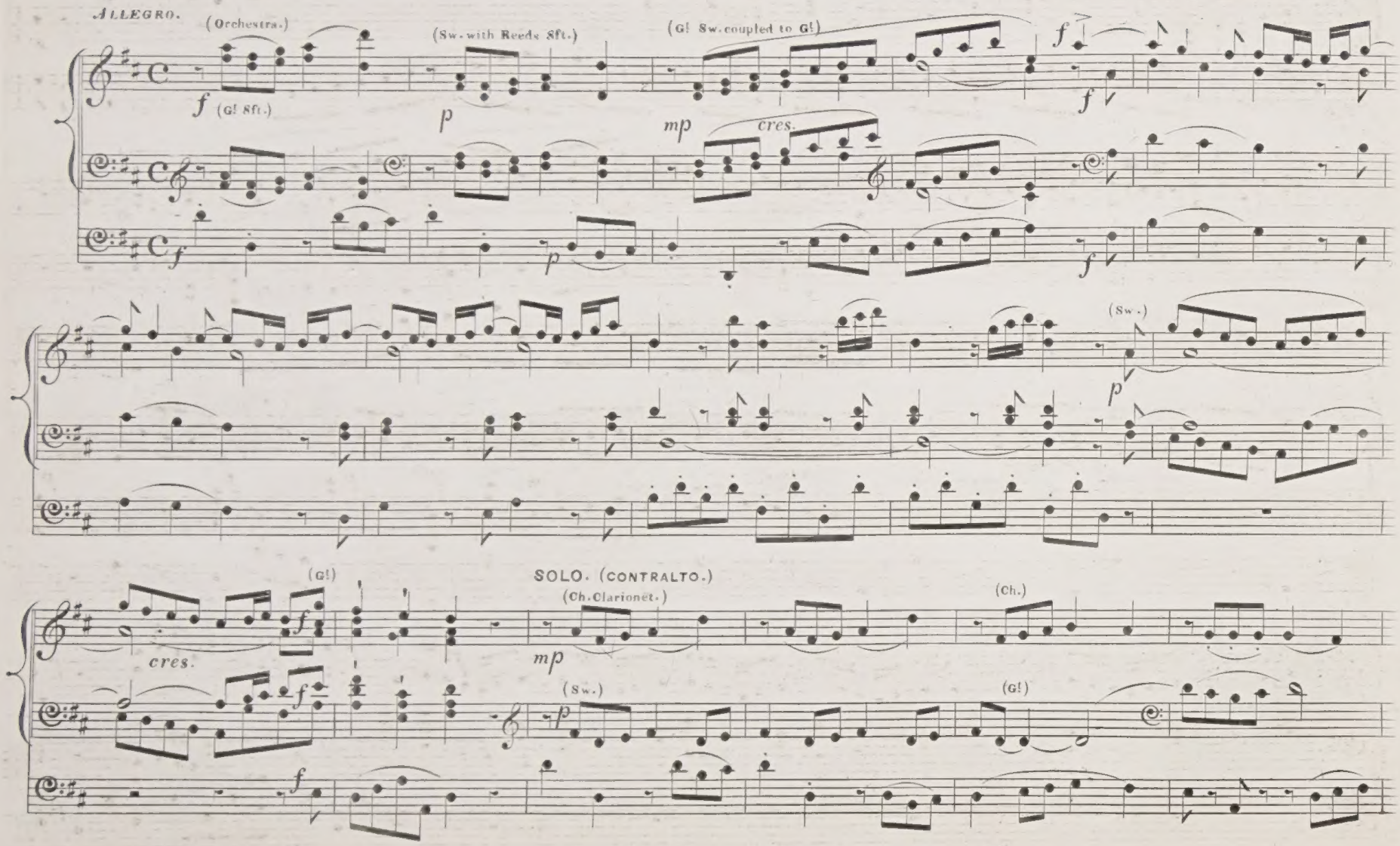
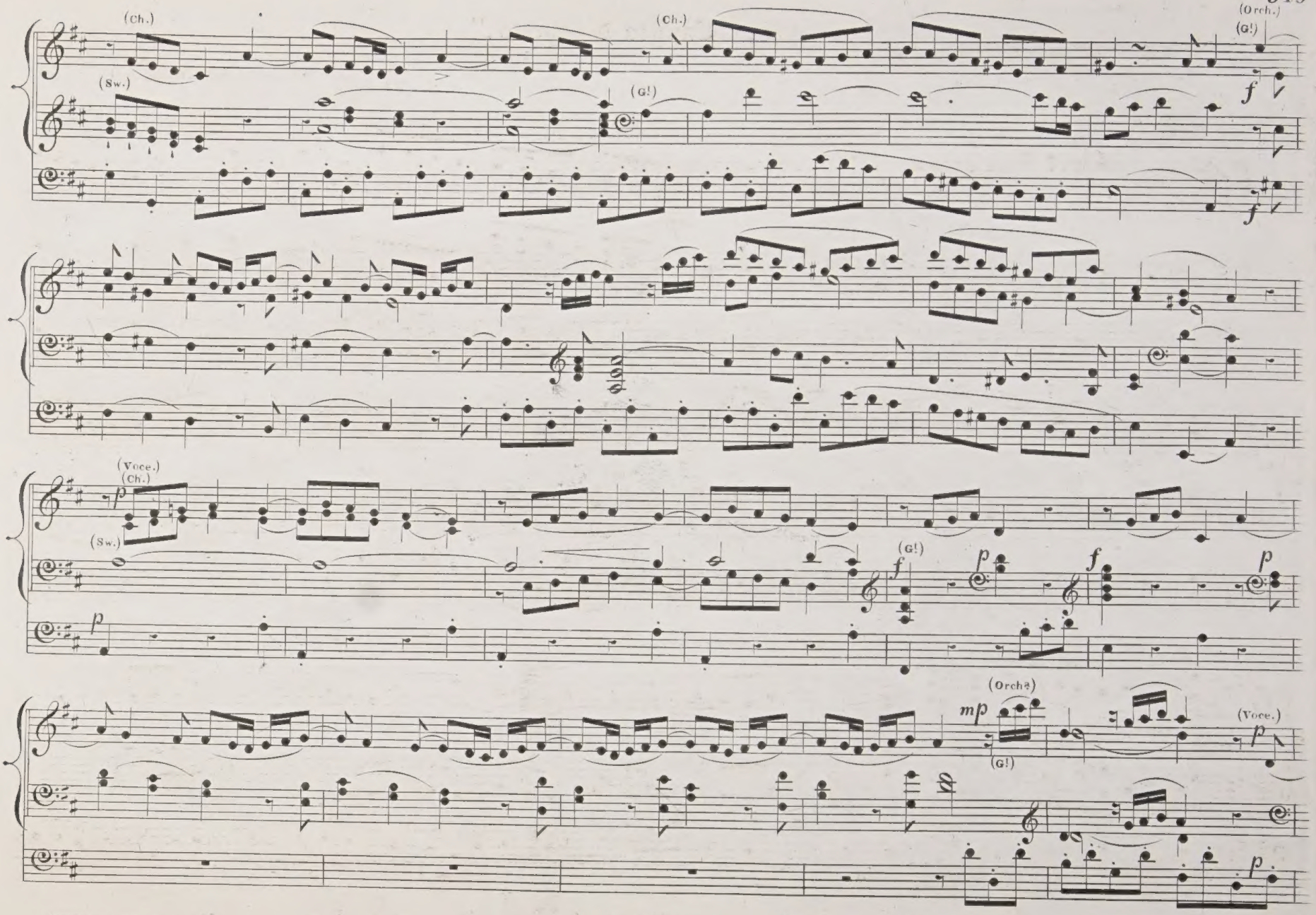
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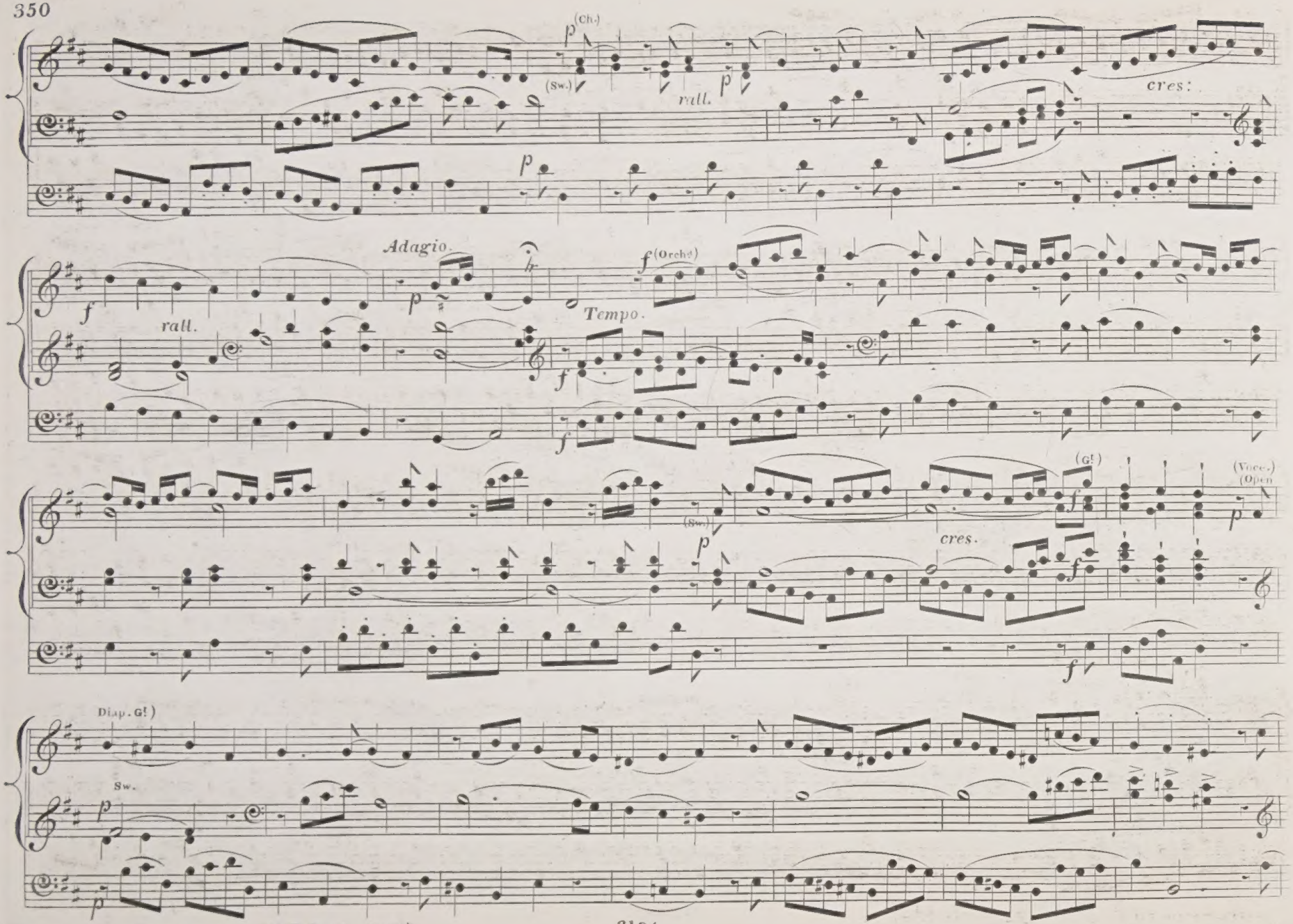
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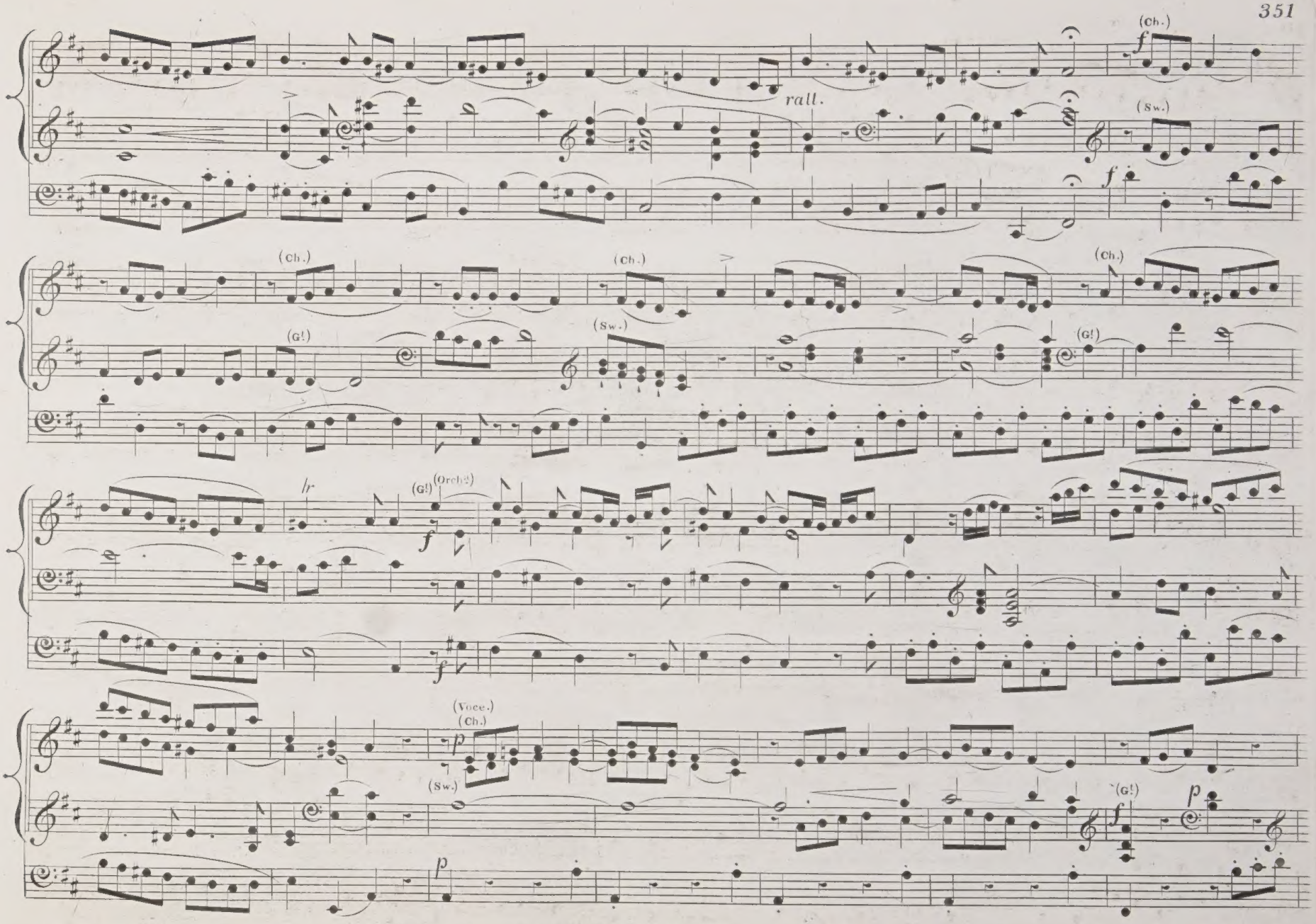
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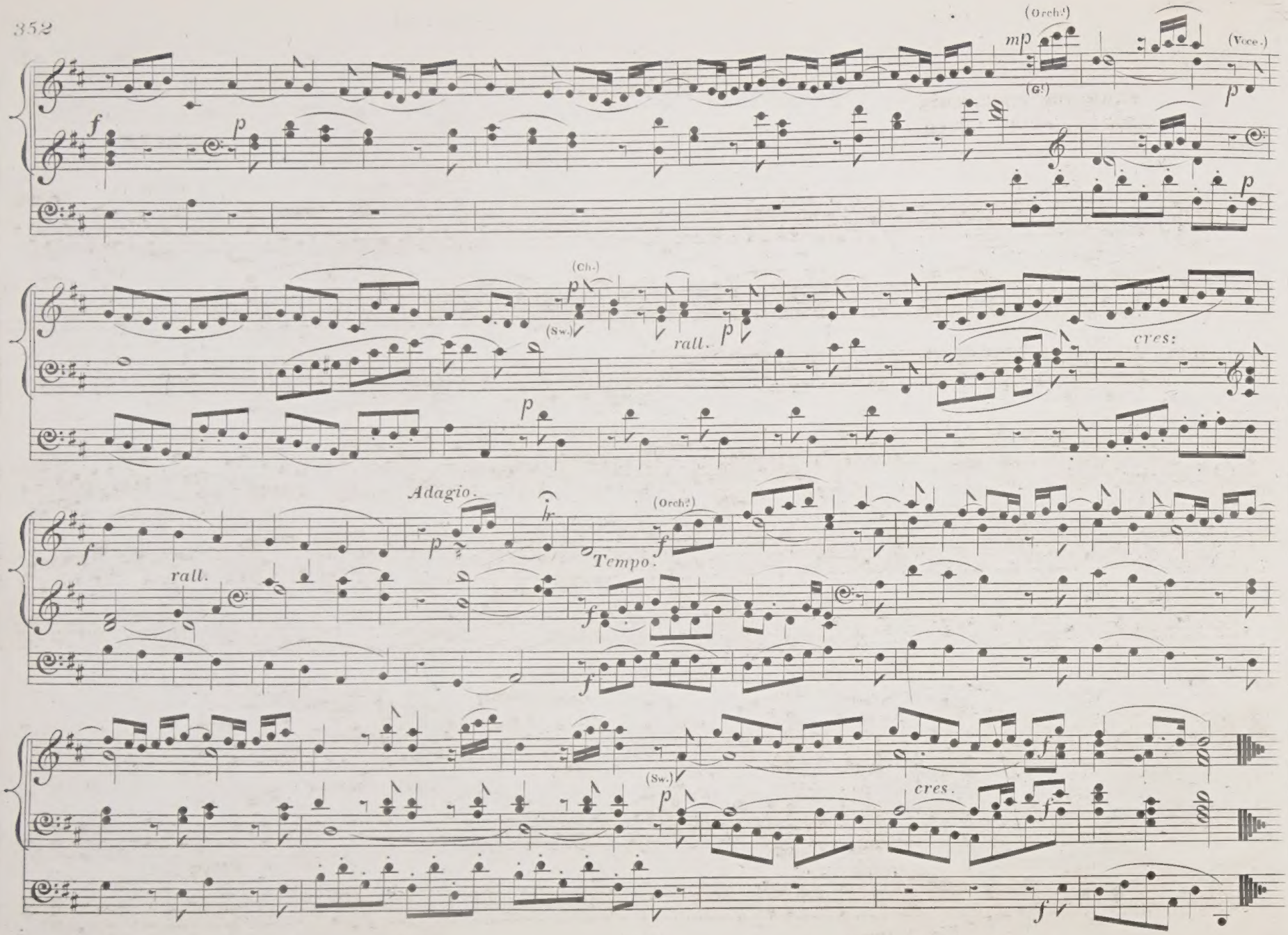
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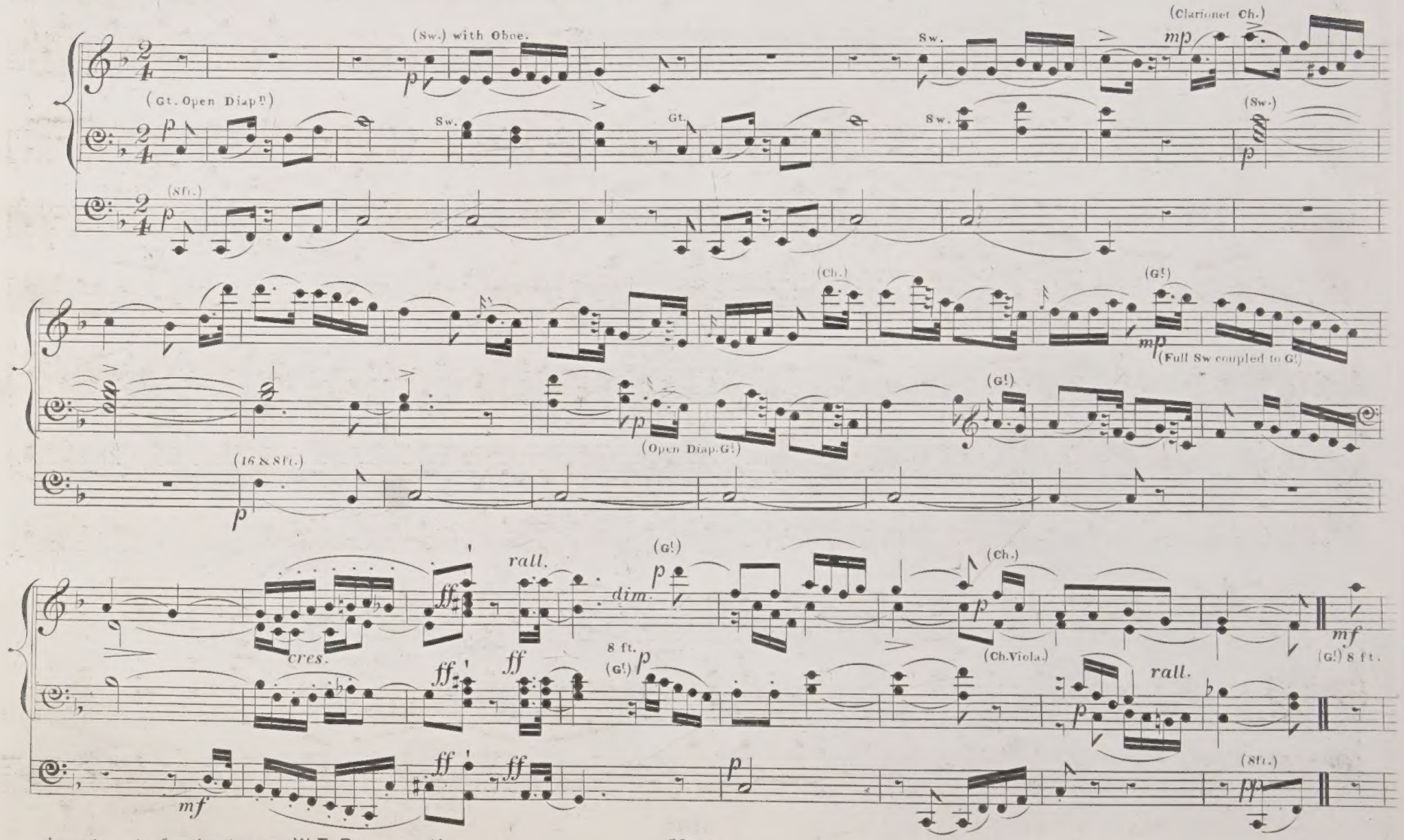
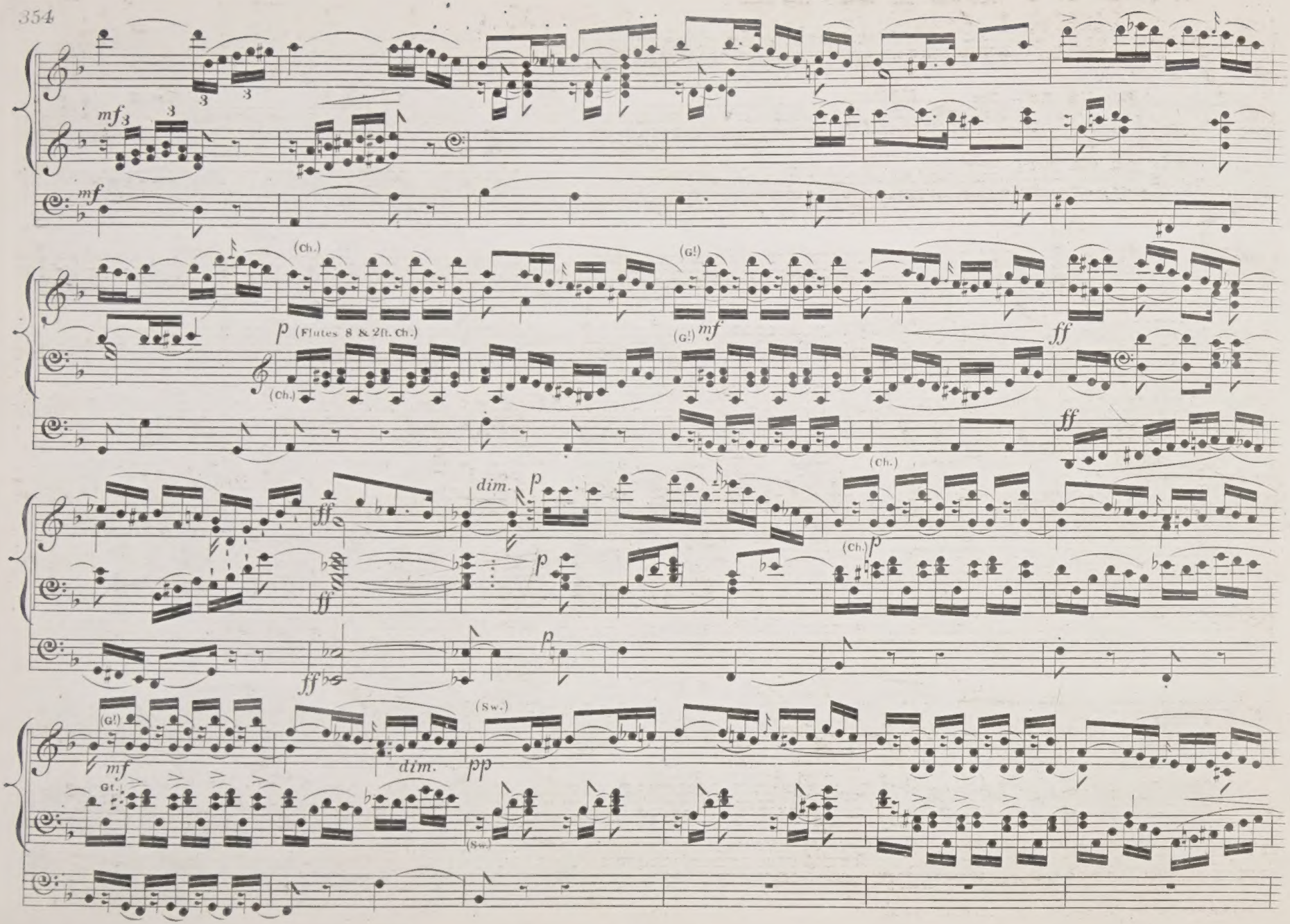
Andante.

FROM THE PIANOFORTE
DUETS. Nº 3. (OP: 60.)

WEBER.

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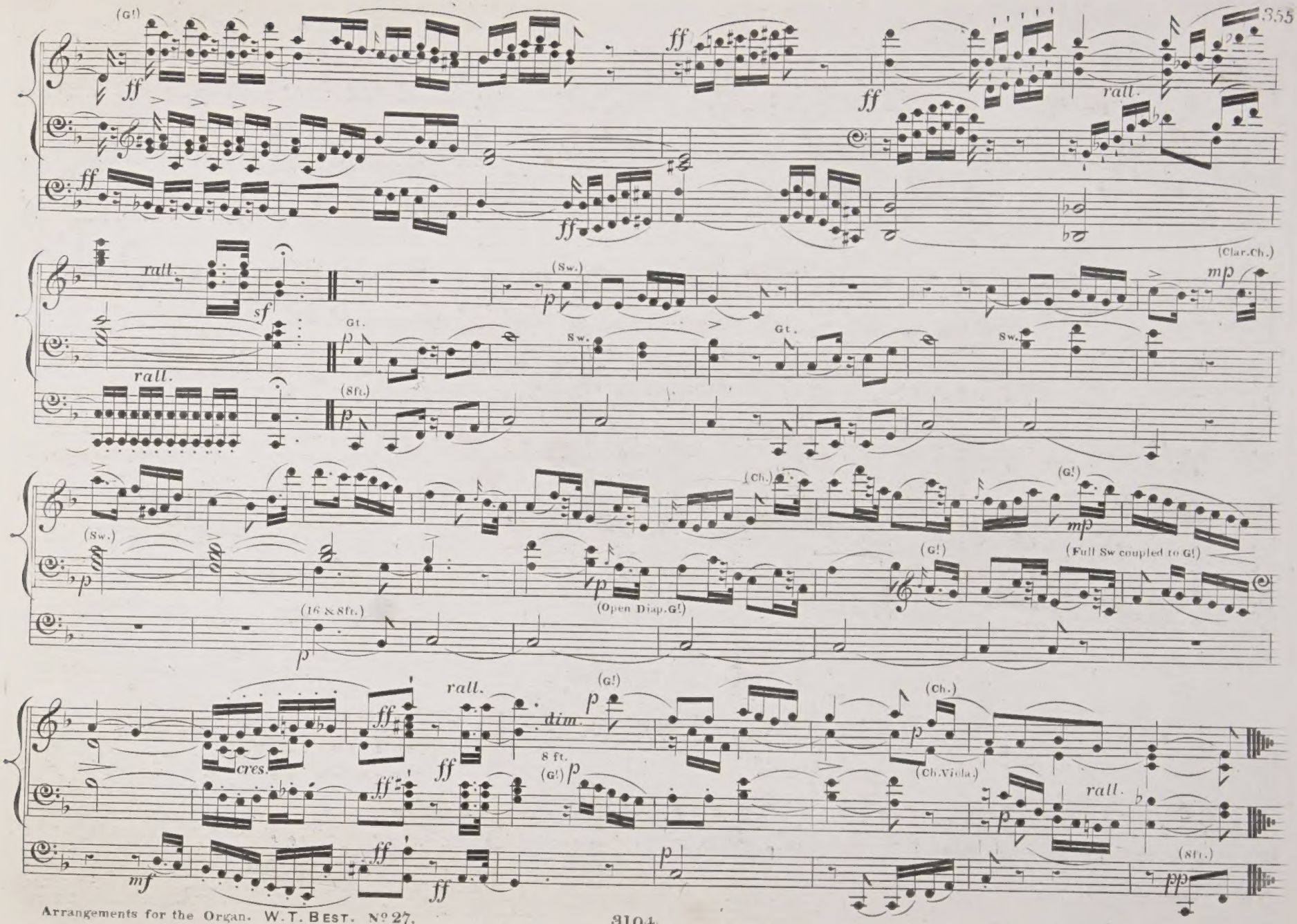
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rall.
(8ft.)
p
(Sw.)
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(Ch.)
(G!)
mp
(Full Sw coupled to G!)
(G!)
p
(Open Diap.G!)
(16 & 8ft.)
p
rall.
(G!)
(Ch.)
cres.
ff
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dim.
p
8 ft.
(G!)
p
(Ch.Viola.)
rall.
mf
ff
ff
ff
p
(8ft.)
pp

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	Andante from the Sixth Quartett	Mozart
	Chorus, "He trusted in God"	Handel
	Chorale, "Vater unser"	Weinmann
	Choral Fugue from a Motett	Graun
	Chorale "Nun freut euch lieben"	Ducis
3.	Andante from the Symphony in C minor	Beethoven
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4.	Andante from the Quartett in D minor	Mozart
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5.	Larghetto from the Symphony in D	Beethoven
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10.	Andante from the Quartett in F	Haydn
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	Third Motett, "Deus tibi"	Mozart
12.	Andante from a Pianoforte Duet	Dussek
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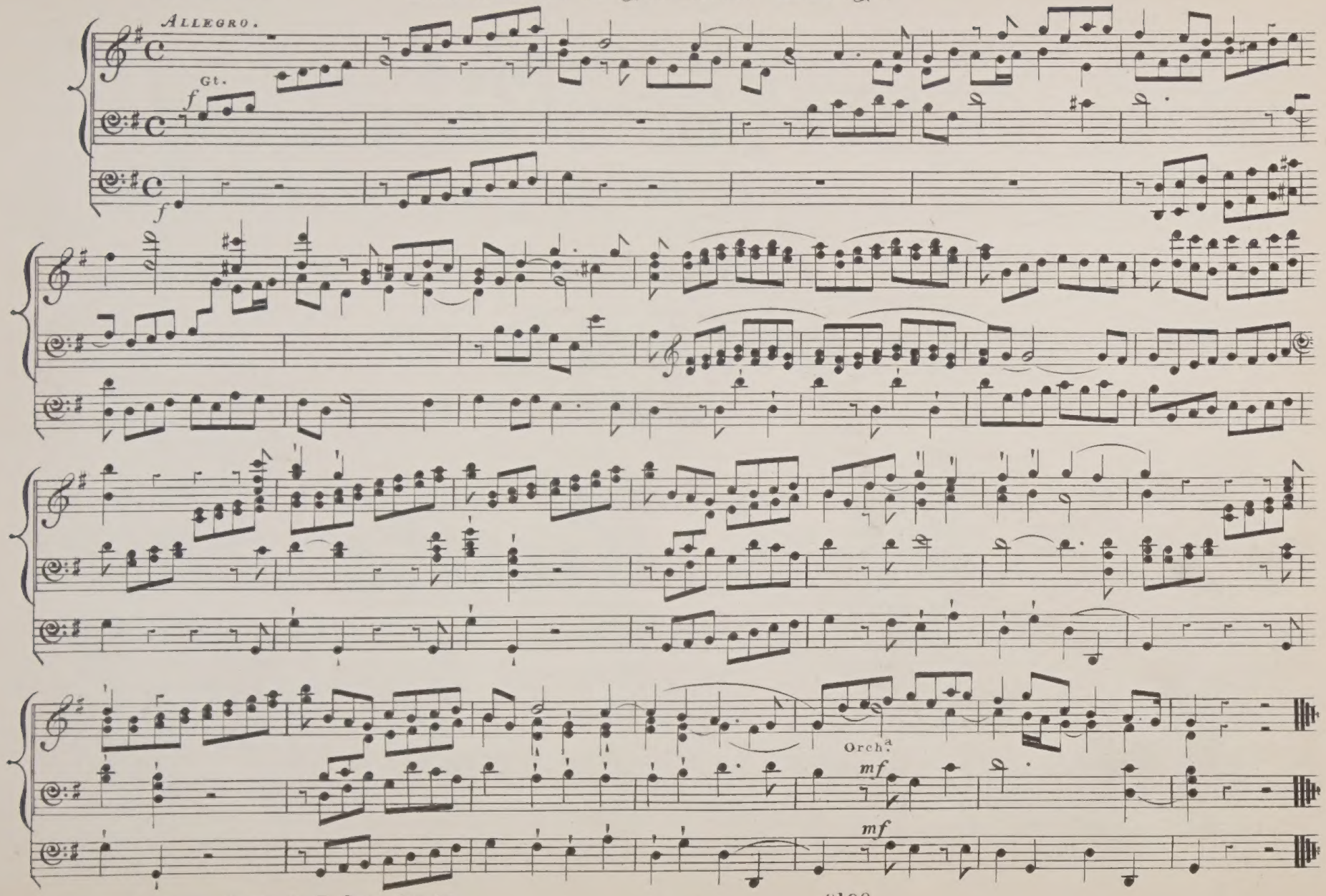

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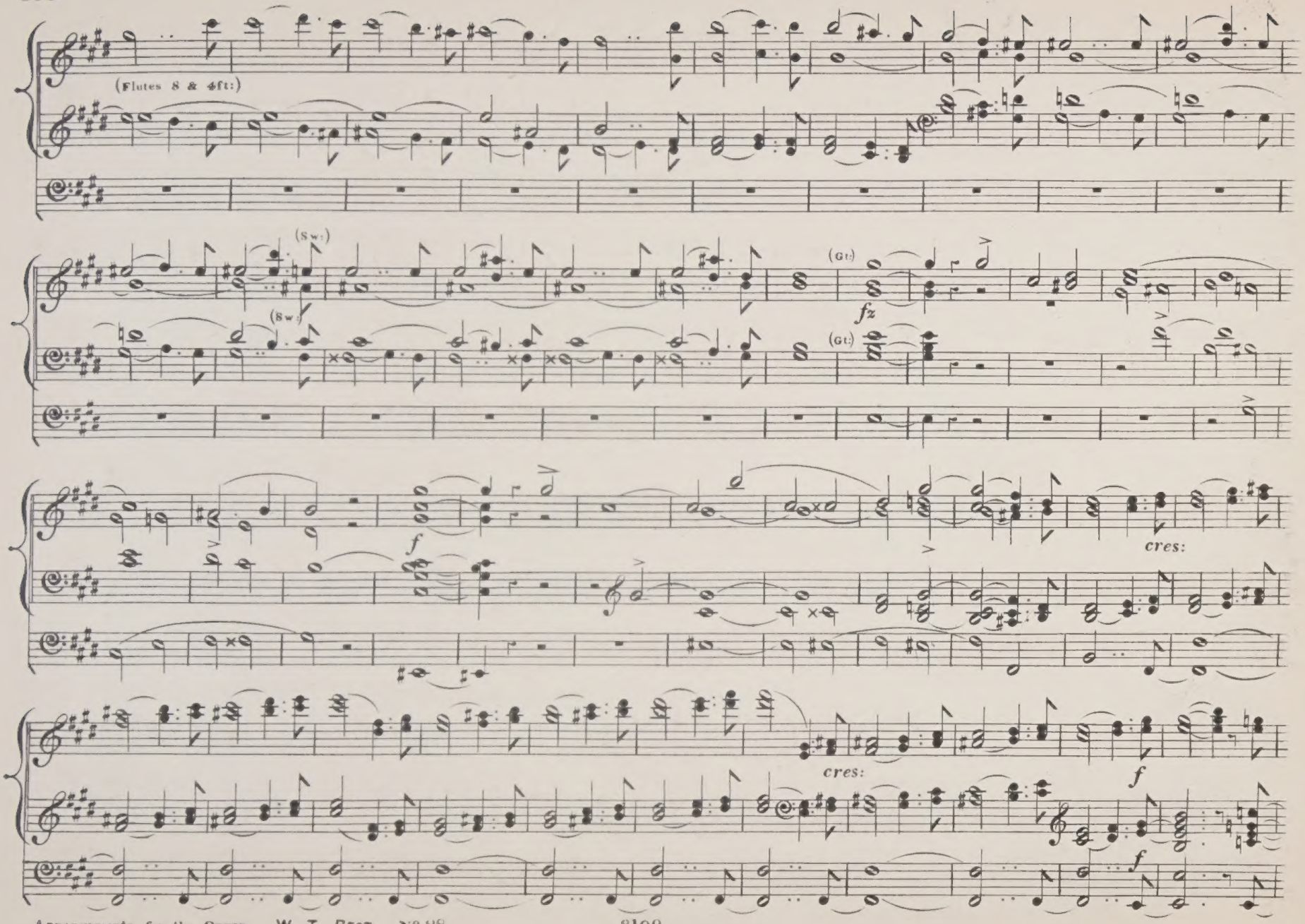
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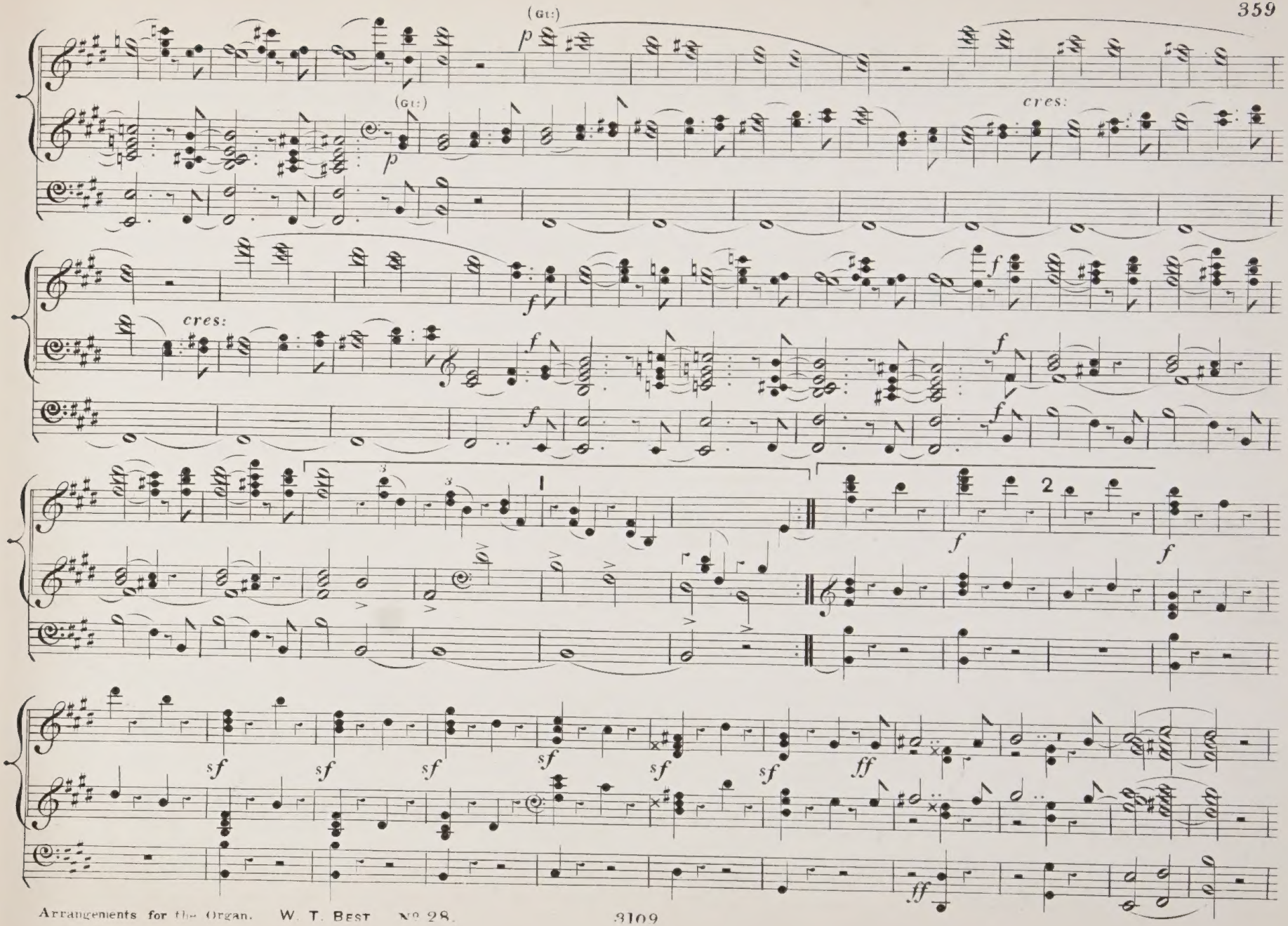
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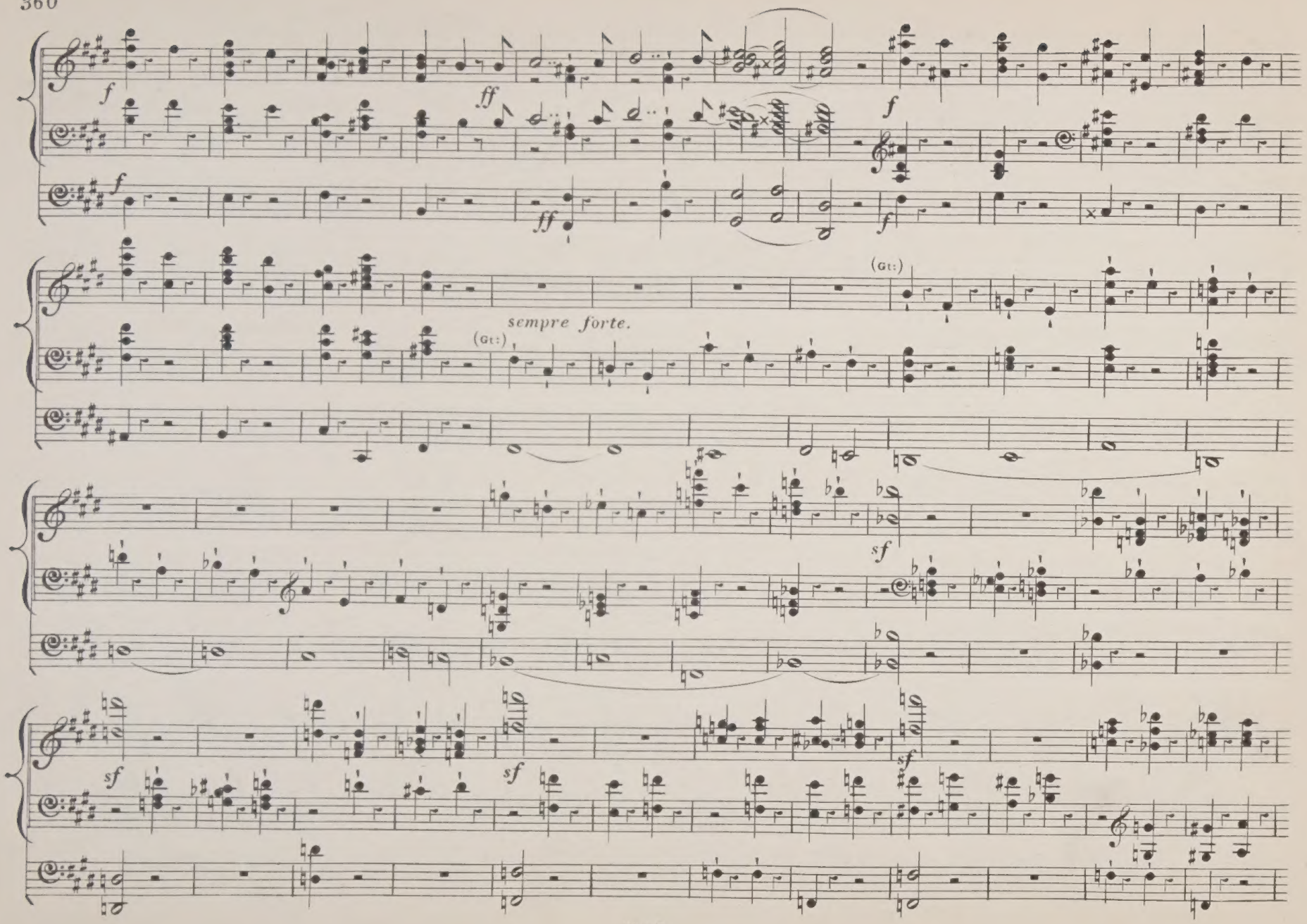
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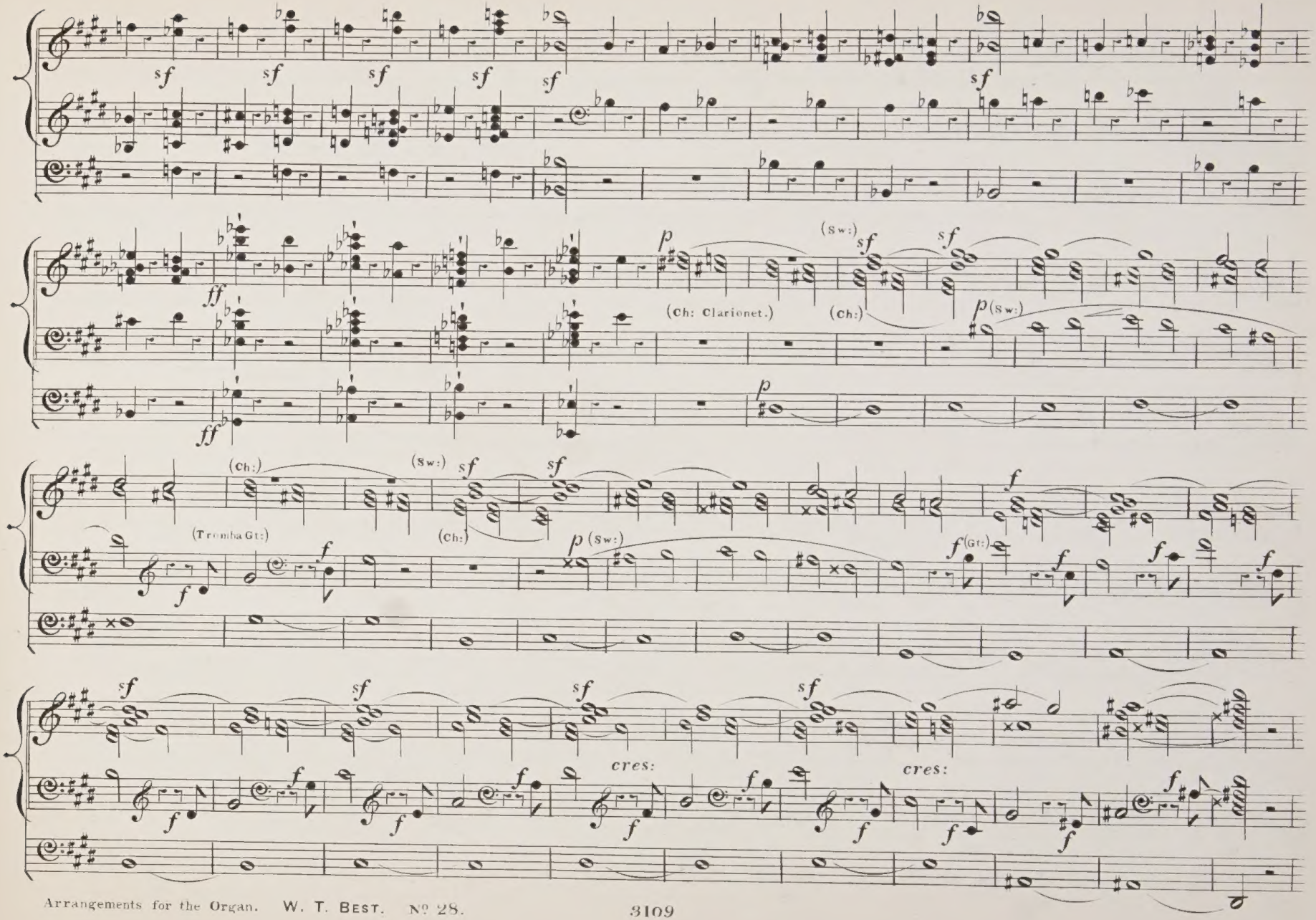
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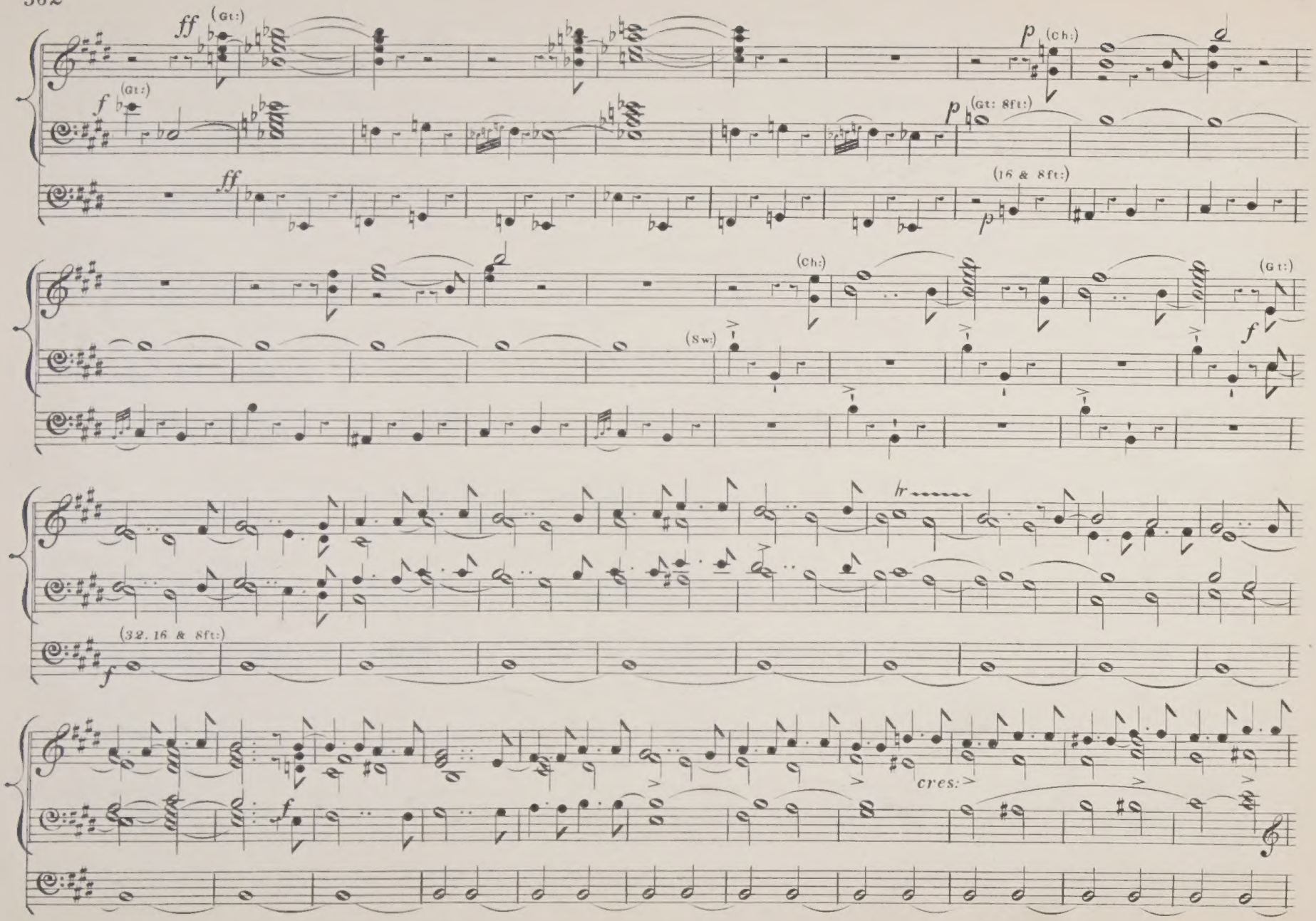
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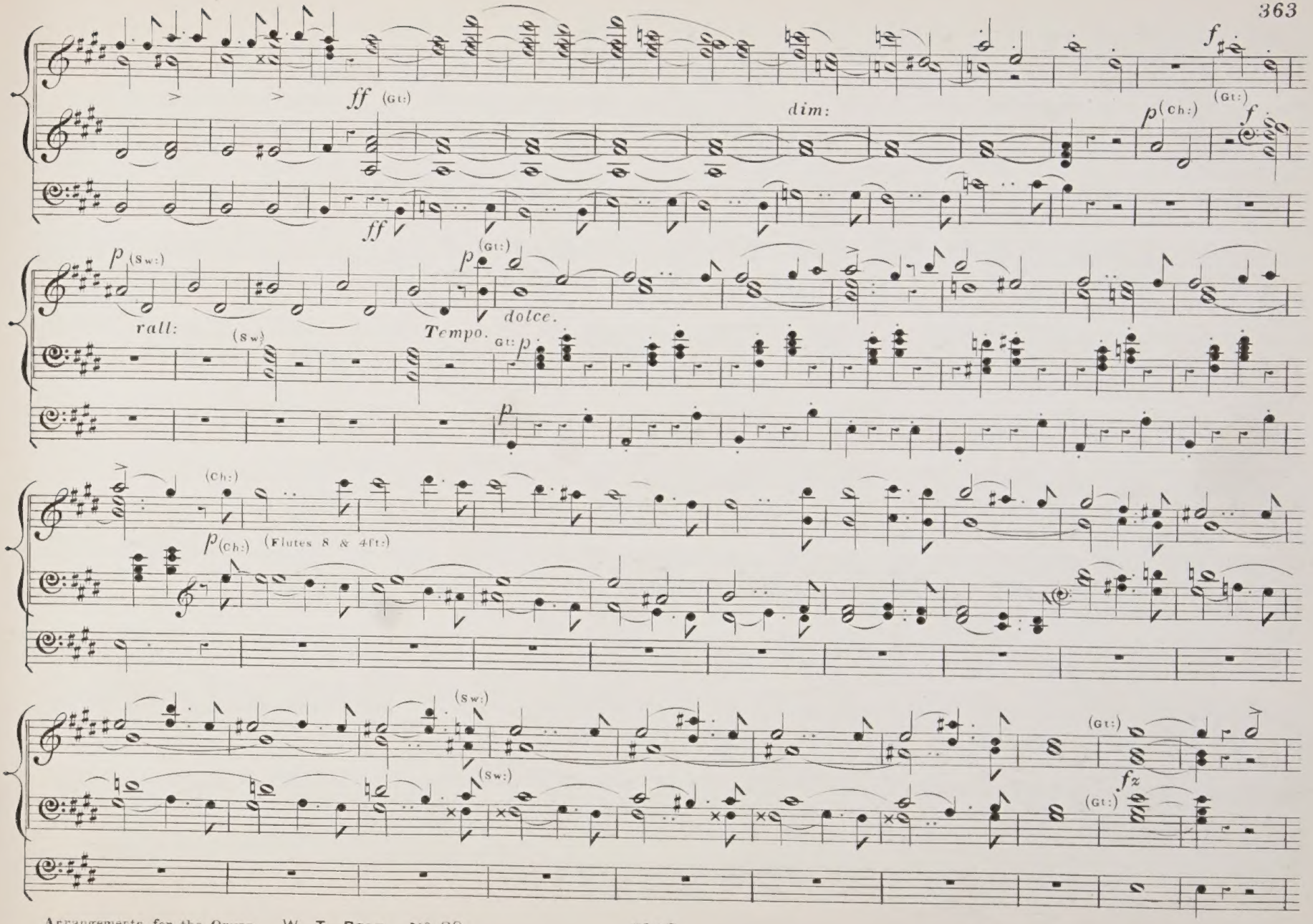
ff (Gt:)
dim:
f
p (Ch:)
(Gt:)
f
ff
p (Sw:)
rall:
(Sw)
Tempo.
p (Gt:)
dolce.
Gt: p
p
(Ch:)
p (Ch:)
(Flutes 8 & 4ft:)
(Sw:)
(Sw:)
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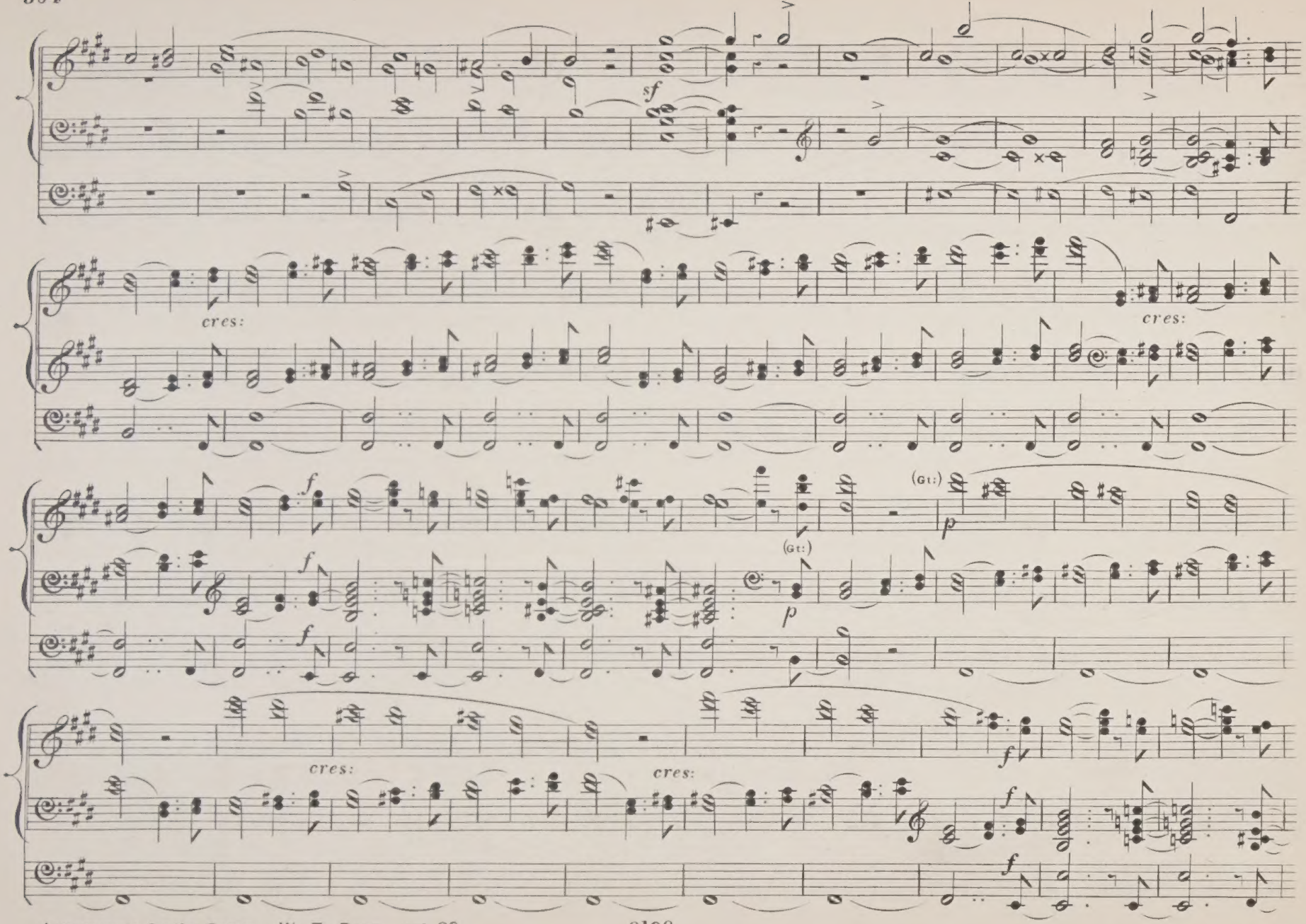
fz
(Gt:)

sf
cres:
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p
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cres:
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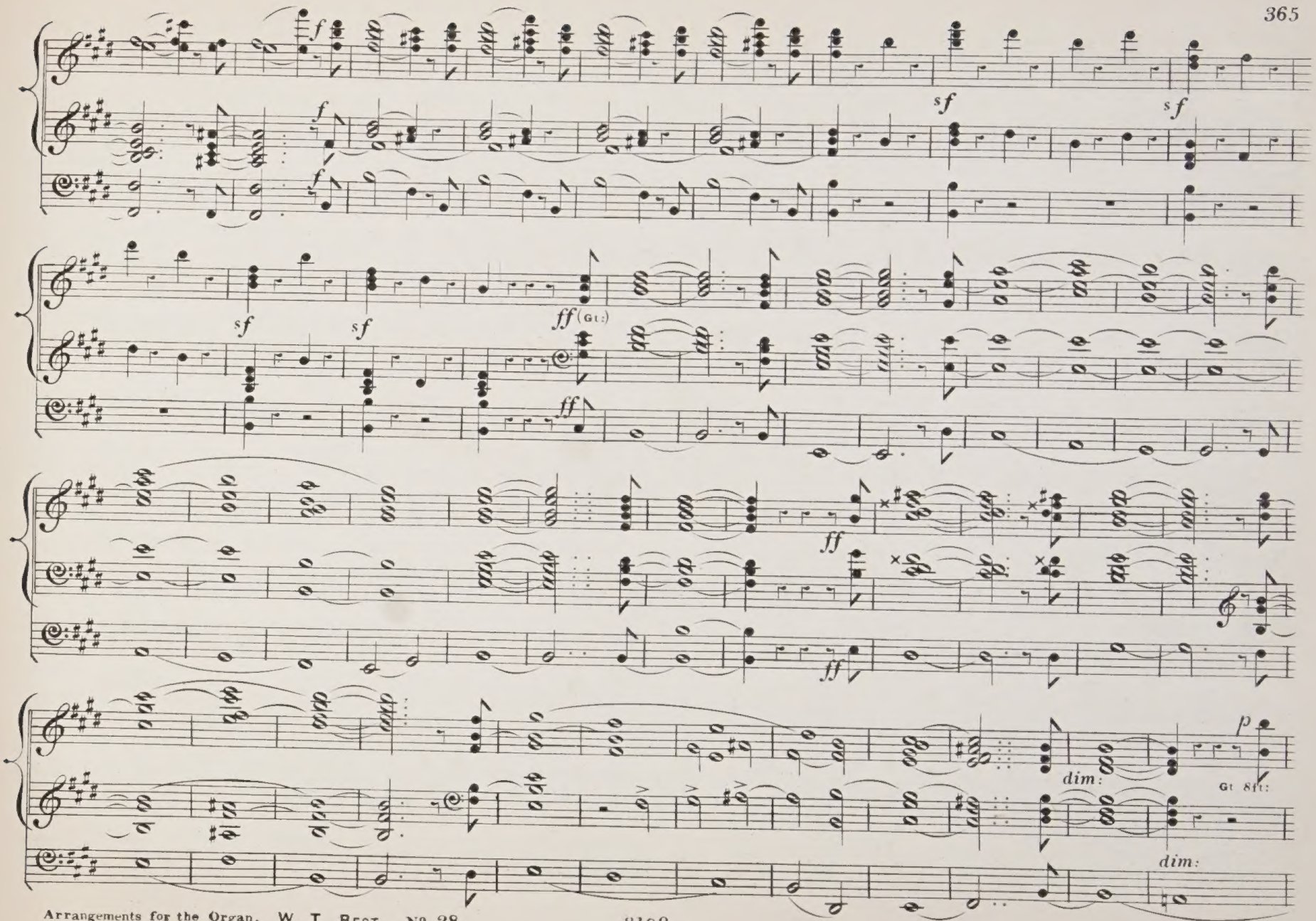
f


f
f
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sf
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sf
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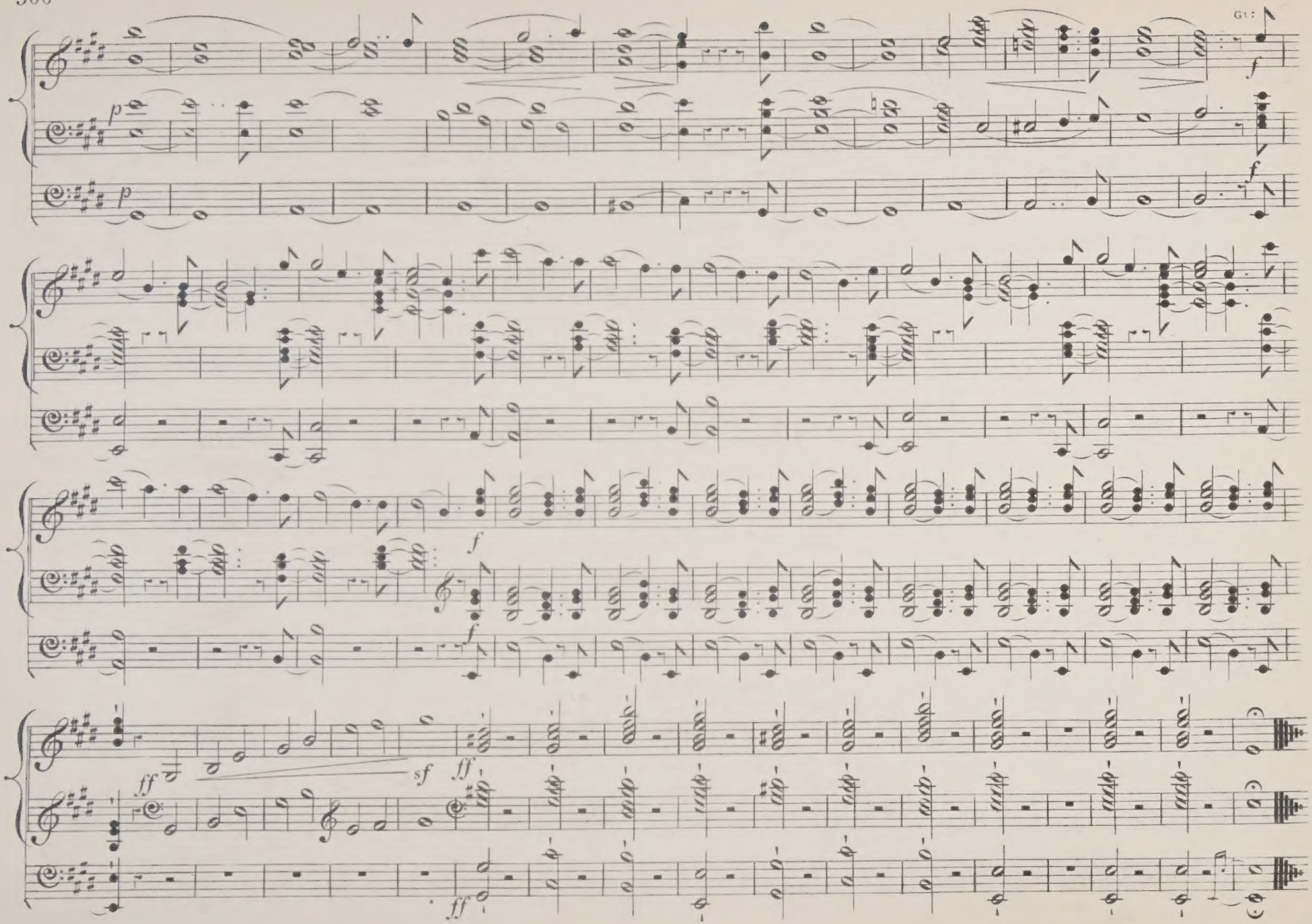
sf
ff (Gt.)
ff
ff
ff
dim.
p
Gt. 8ft.
dim.


p
f
p
f
f
f
f
ff
sf
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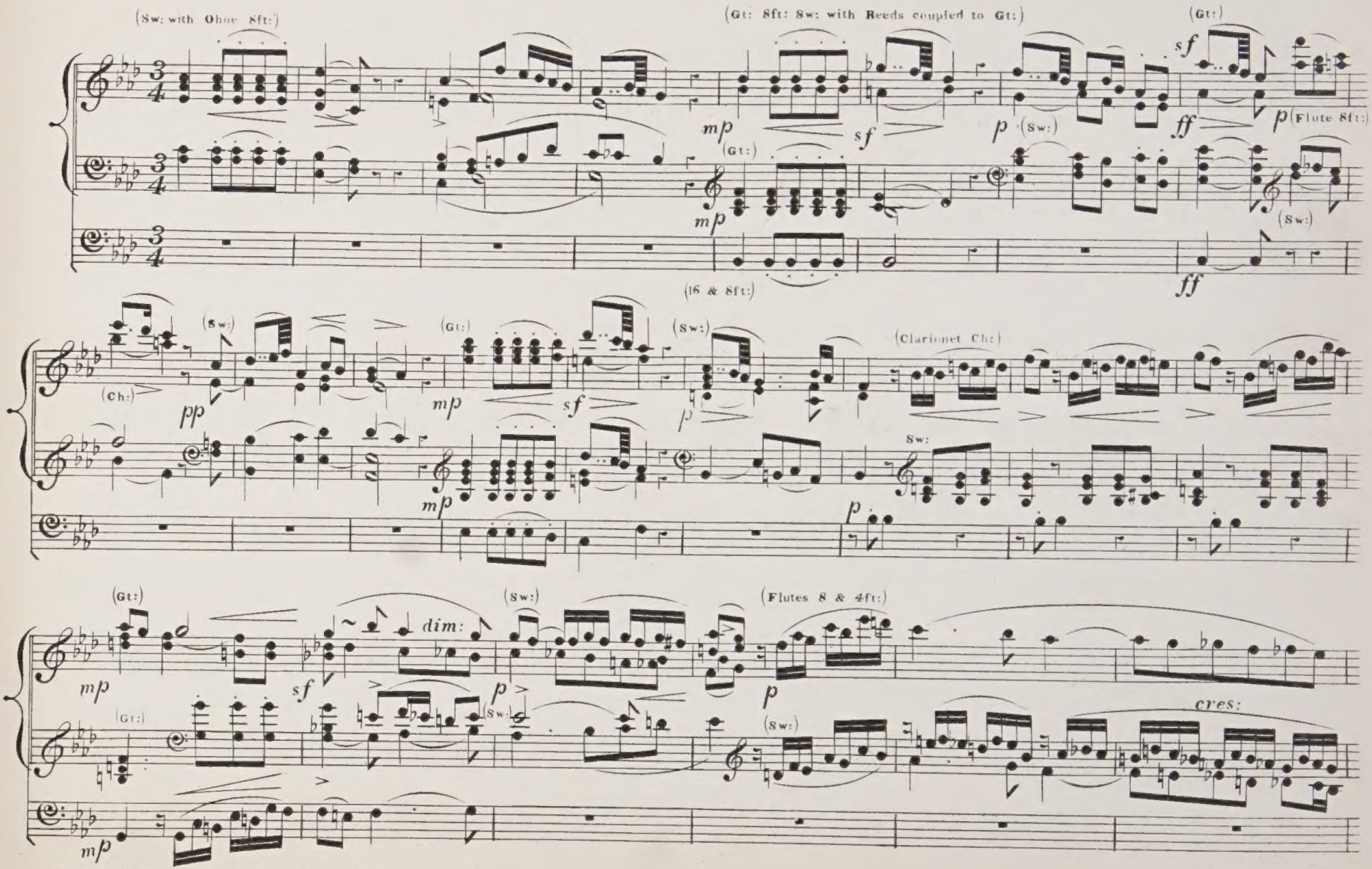
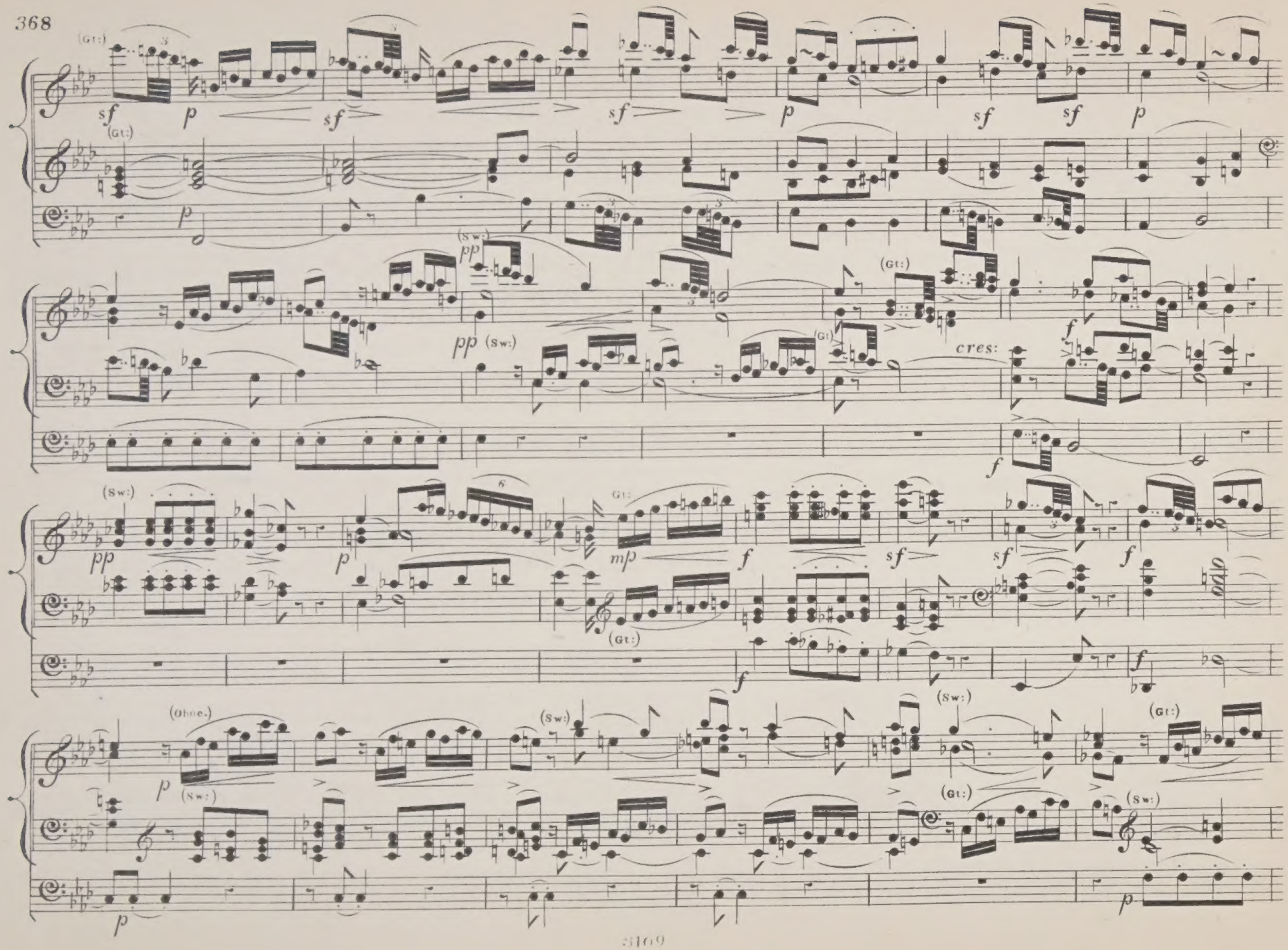
ff

FROM THE NOTTURNO FOR
WIND INSTRUMENTS. OP:34.

Adagio.

SPOHR.




(Gt:)
sf
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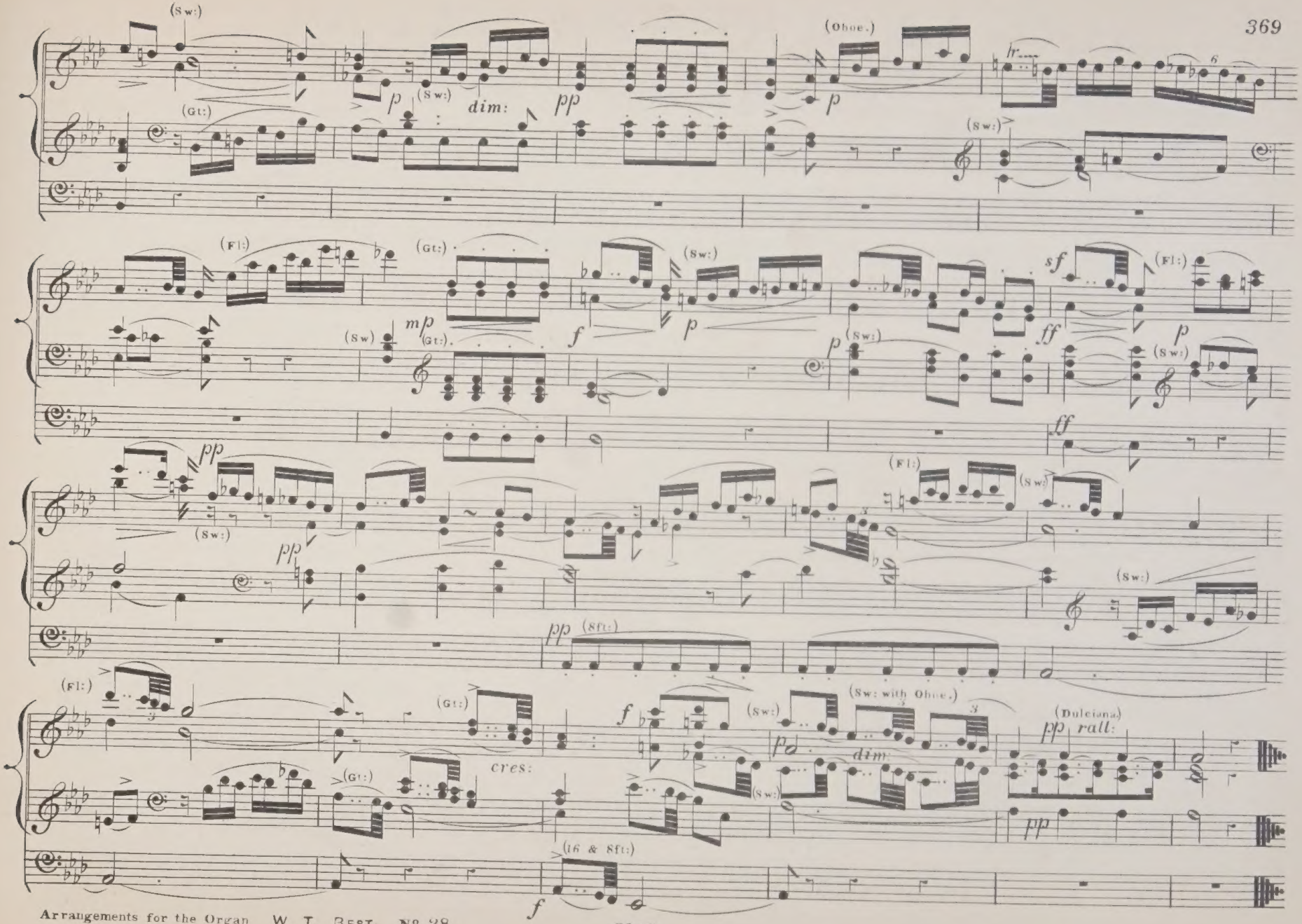
sf
sf
p
sf
sf
p
(Gt:)
p
(Sw:)
pp
pp
(Sw:)
(Gt:)
(Gt:)
cres:
f
f
(Sw:)
pp
p
Gt:
mp
f
sf
sf
f
(Gt:)
f
f
(Oboe.)
p
(Sw:)
(Sw:)
(Sw:)
(Gt:)
(Gt:)
(Sw:)
p
p

(Sw:)
(Gt:)
p
(Sw:)
dim:
pp
(Oboe.)
p
fr
6
(Sw:)
(Fl:)
(Gt:)
mp
(Sw)
(Gt:)
f
(Sw:)
p
p
(Sw:)
sf
(Fl:)
ff
p
(Sw:)
ff
pp
(Sw:)
pp
(Fl:)
(Sw:)
(Sw:)
pp
(8ft:)
(Fl:)
(Gt:)
cres:
(Gt:)
f
(Sw:)
(Sw: with Oboe.)
dim:
(Sw:)
(Dulciana)
pp
rall:
pp
(16 & 8ft:)
f

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BY

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	Adagio, from the Quartet, Op. 11 ...	Spohr.
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	Domine Salvum fac regem	S. Wesley.
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	Aria, "Lord, at all times I will bless Thee" (*Lauda Sion*)	Mendelssohn.
	Adagio, from the Pianoforte works ...	Mozart.
24	Aria, "Hear ye, Israel," and Chorus, "Be not afraid" (*Elijah*)	Mendelssohn.
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	Chorus, "By His providence directed" (*Lauda Sion*)	Mendelssohn.

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	Minuetto, Op. 61	Mozart.
29	Slow Movement, Trio, 49	Mendelssohn.
	Adagio, Op. 113	Spohr.
	Slow Movement	Mozart.
30	Adagio, Sestetto, Op. 110	Mendelssohn.
	Larghetto, Sonata, Op. 115	Spohr.
	Andante, Third Quintet	Mozart.
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	Fugue	Muzio Clementi.
	Motivo, Op. 30	Kalliwoda.
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	Allegro con moto, Quintet, Op. 18 ...	Mendelssohn.
33	Larghetto	Spohr.
	Counterpart on a Choraie "Wer nur den lieben Gott lässt walten"	V. Klauss.
	Gloria Patri	S. Wesley.
	Recit., Air, and Chorus, "O thou that tellest"	Handel.
34	Quartet (*Lauda Sion*)	Mendelssohn.
	Recit. and Air, "The people that walked"	Handel.
	Andante, Op. 27	Spohr.
35	Adagio, Op. 125, No. 1	F. Schubert.
	Panis Omnipotentia, from the Litany in B flat	Mozart.
	Regina Cœli	Ant. Caldara.
36	O come, let us worship	Mendelssohn.
	Come down, and in the dust (*Fall of Babylon*)	Spohr.
	Adjiciat Domine (*Non nobis Domine*) ...	Mendelssohn.

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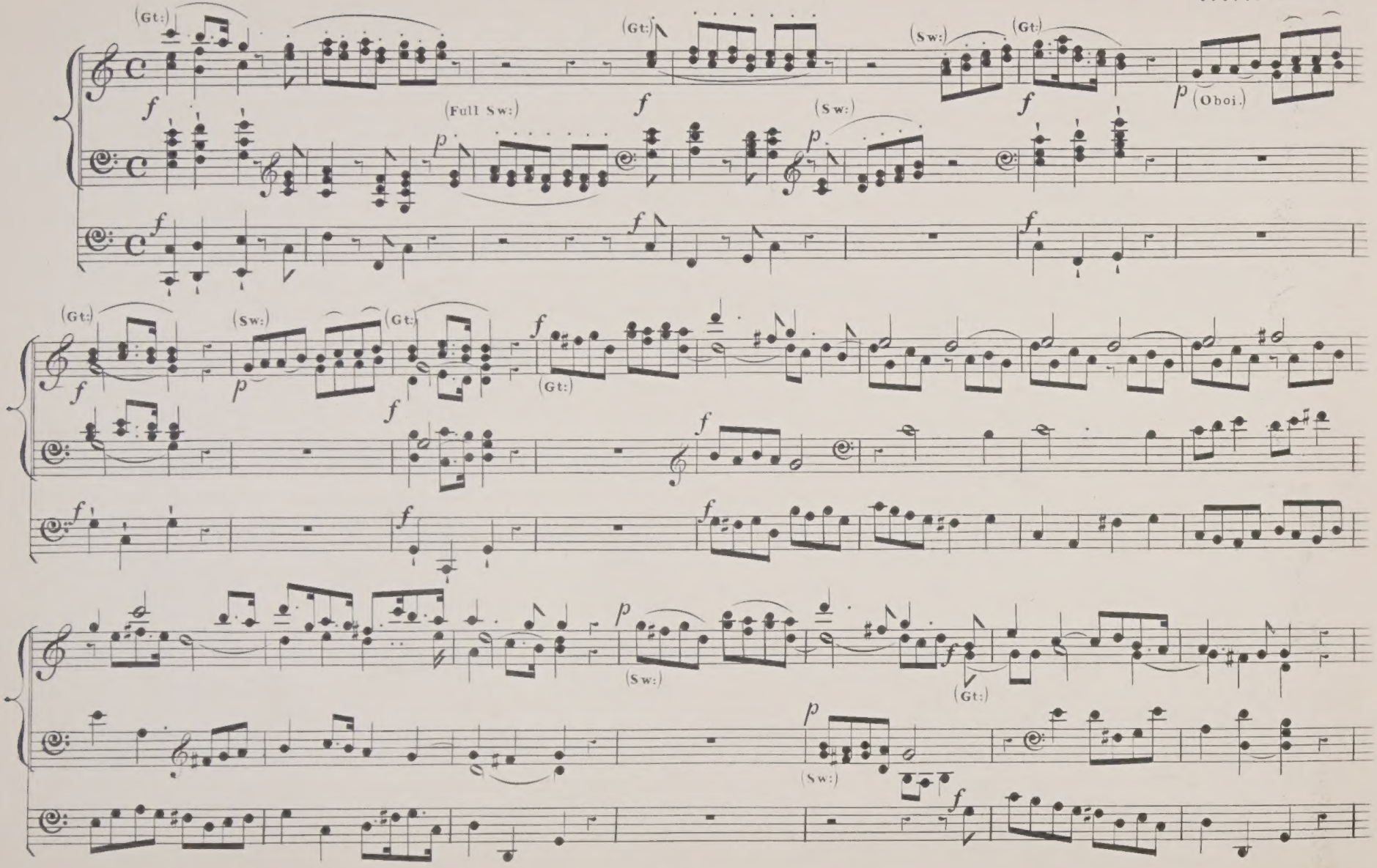
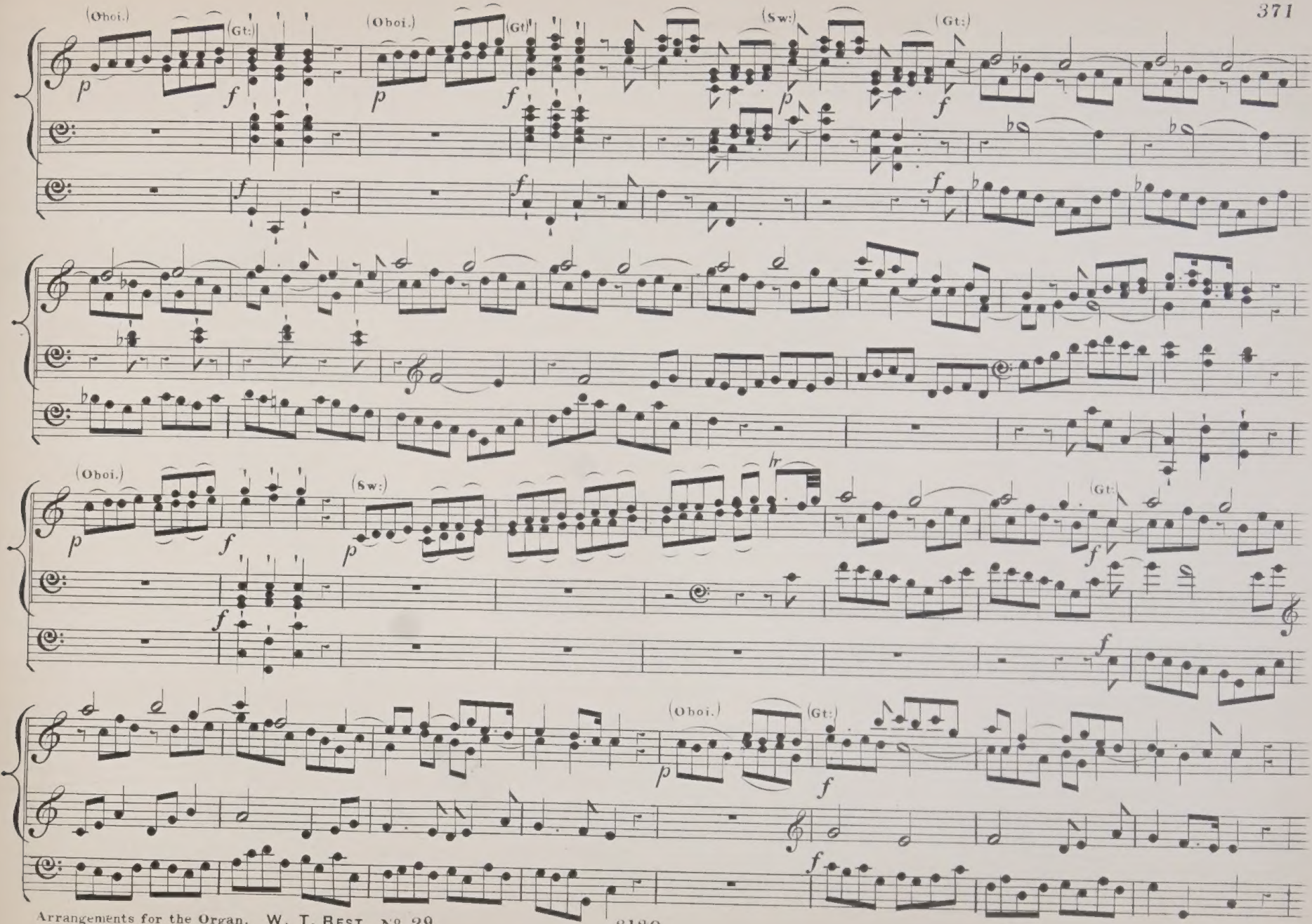
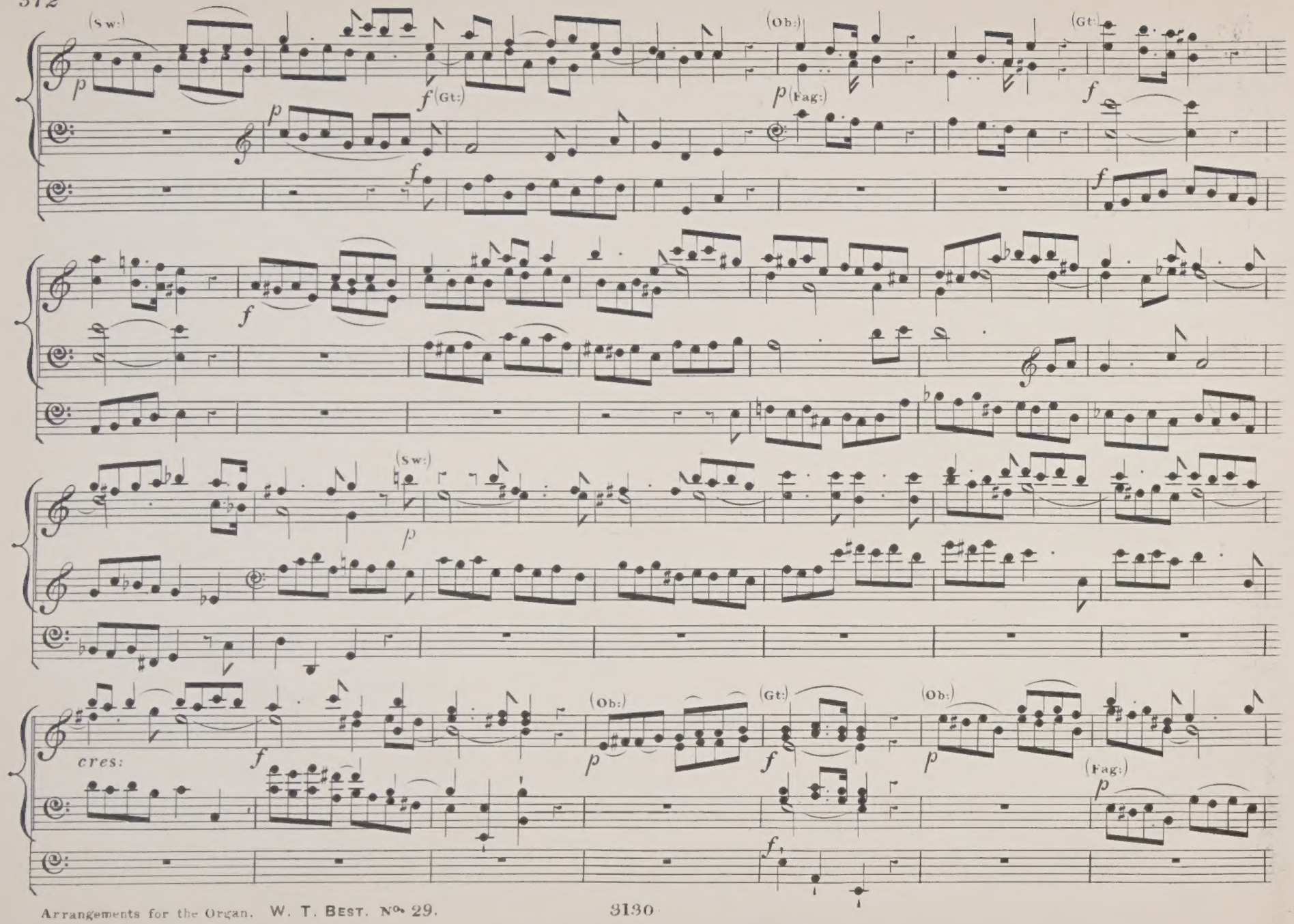
Overture to the Oratorio
"Saul."

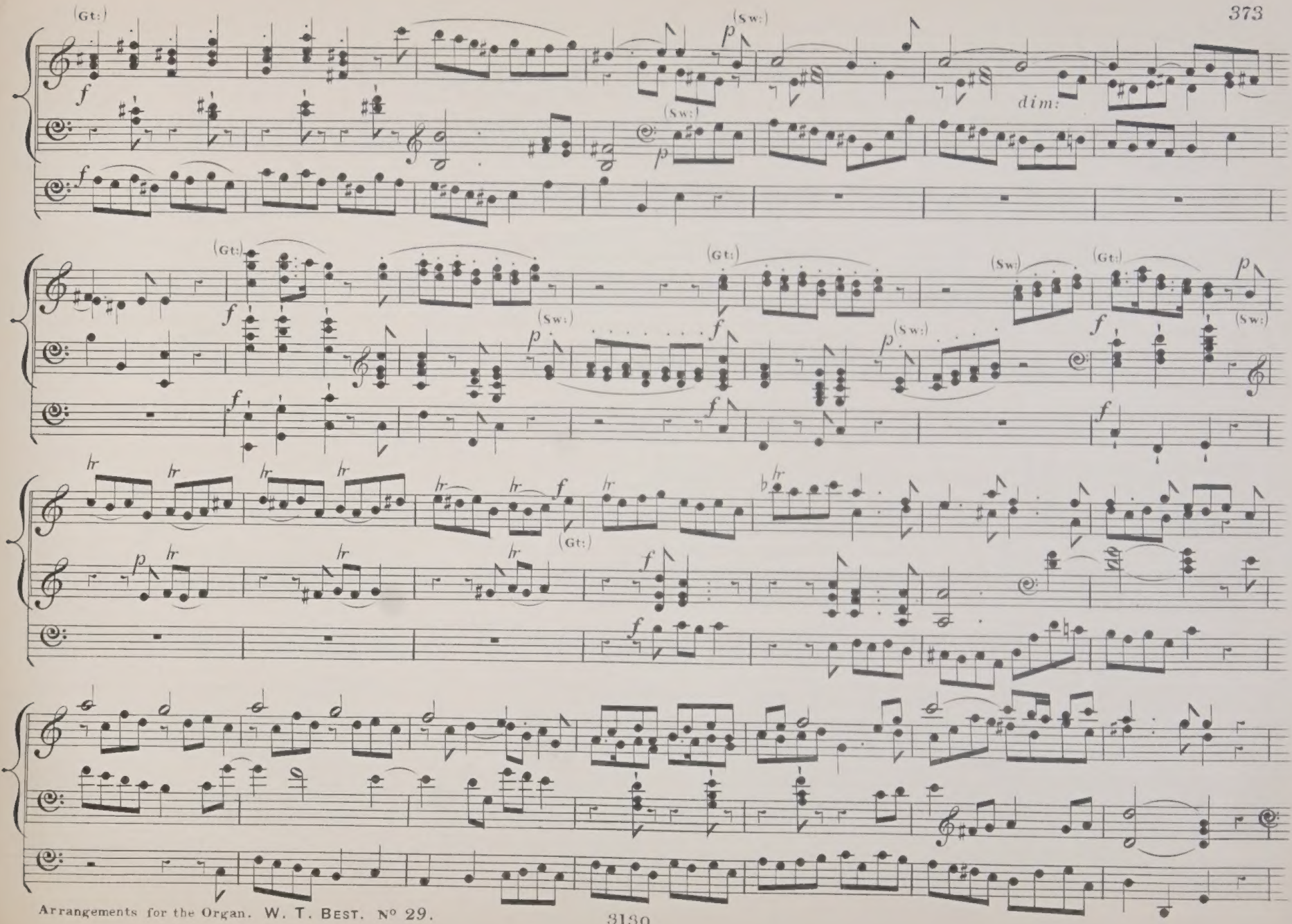
Allegro.

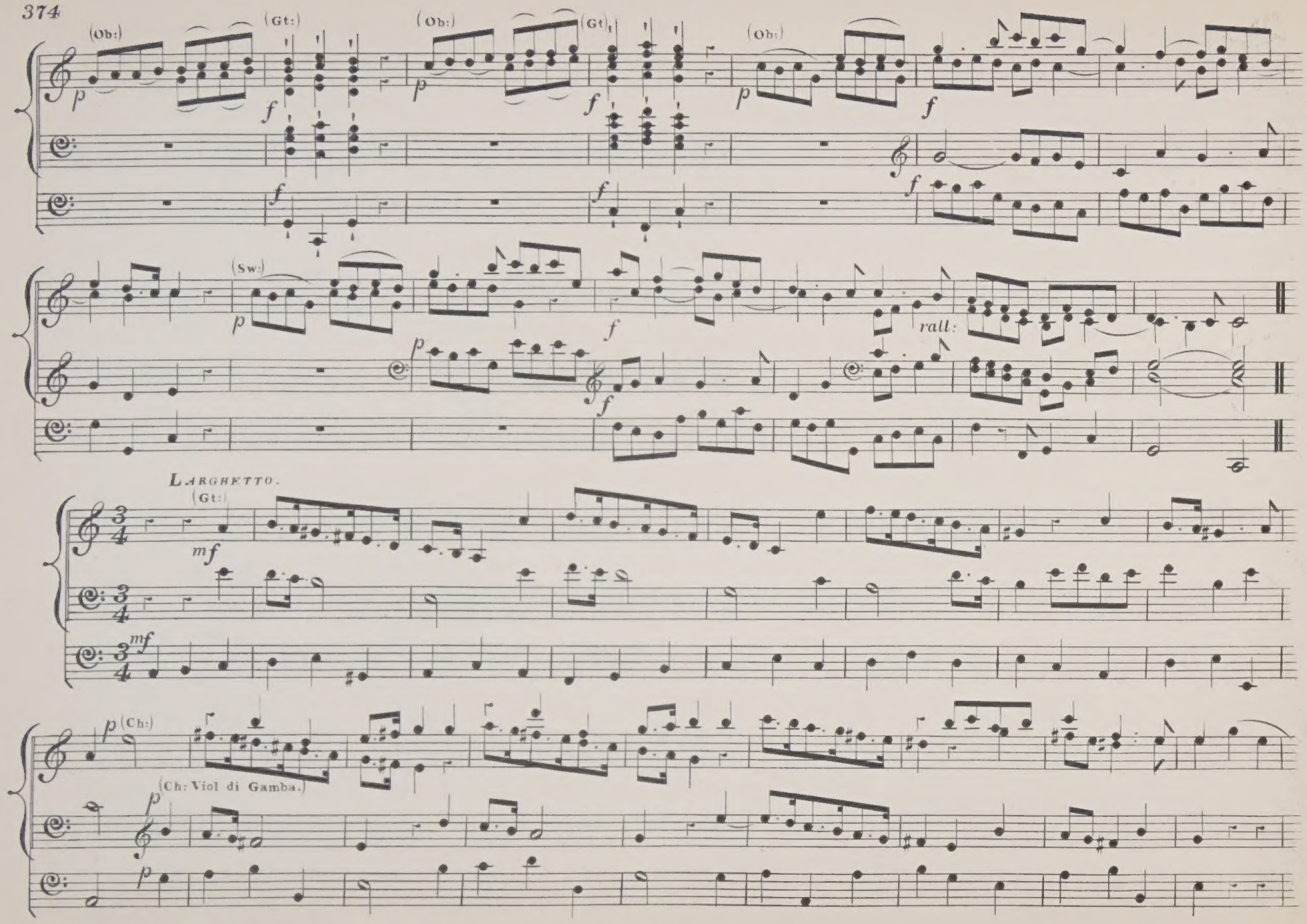
HANDEL.

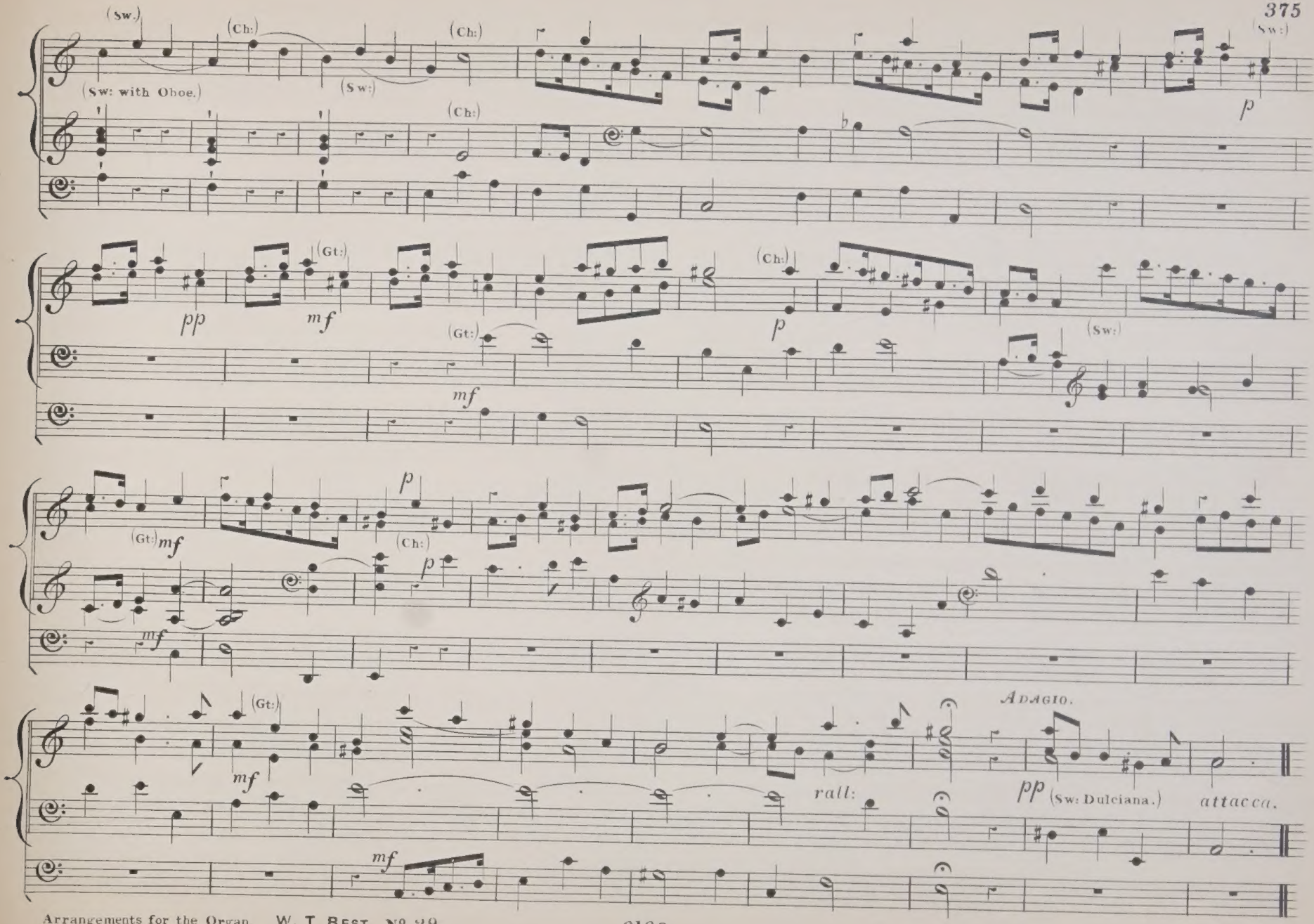


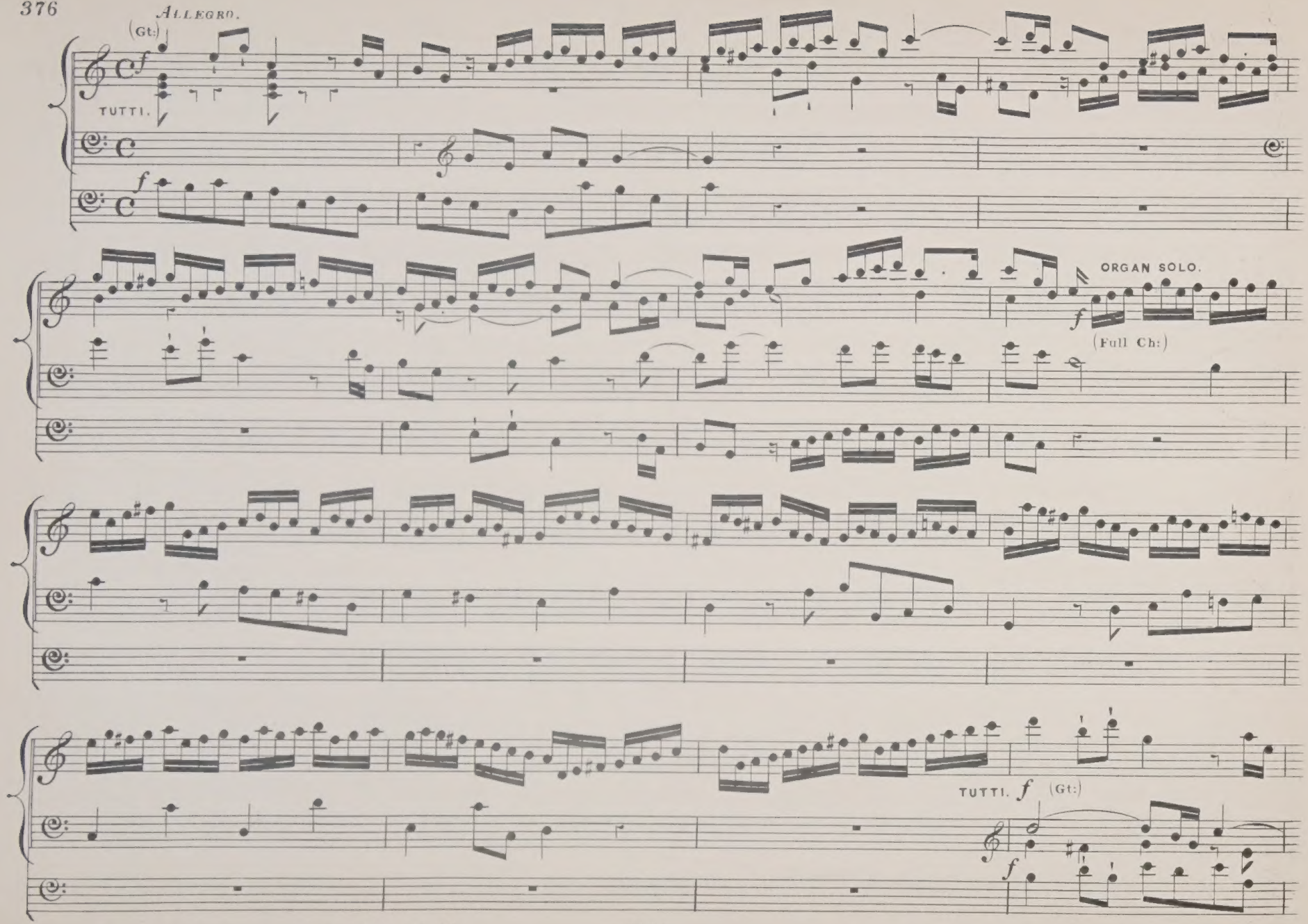

(Oboi.)
(Gt:)
(Oboi.)
(Gt:)
(Sw:)
(Gt:)
(Oboi.)
(Sw:)
(Gt:)
(Oboi.)
(Gt:)

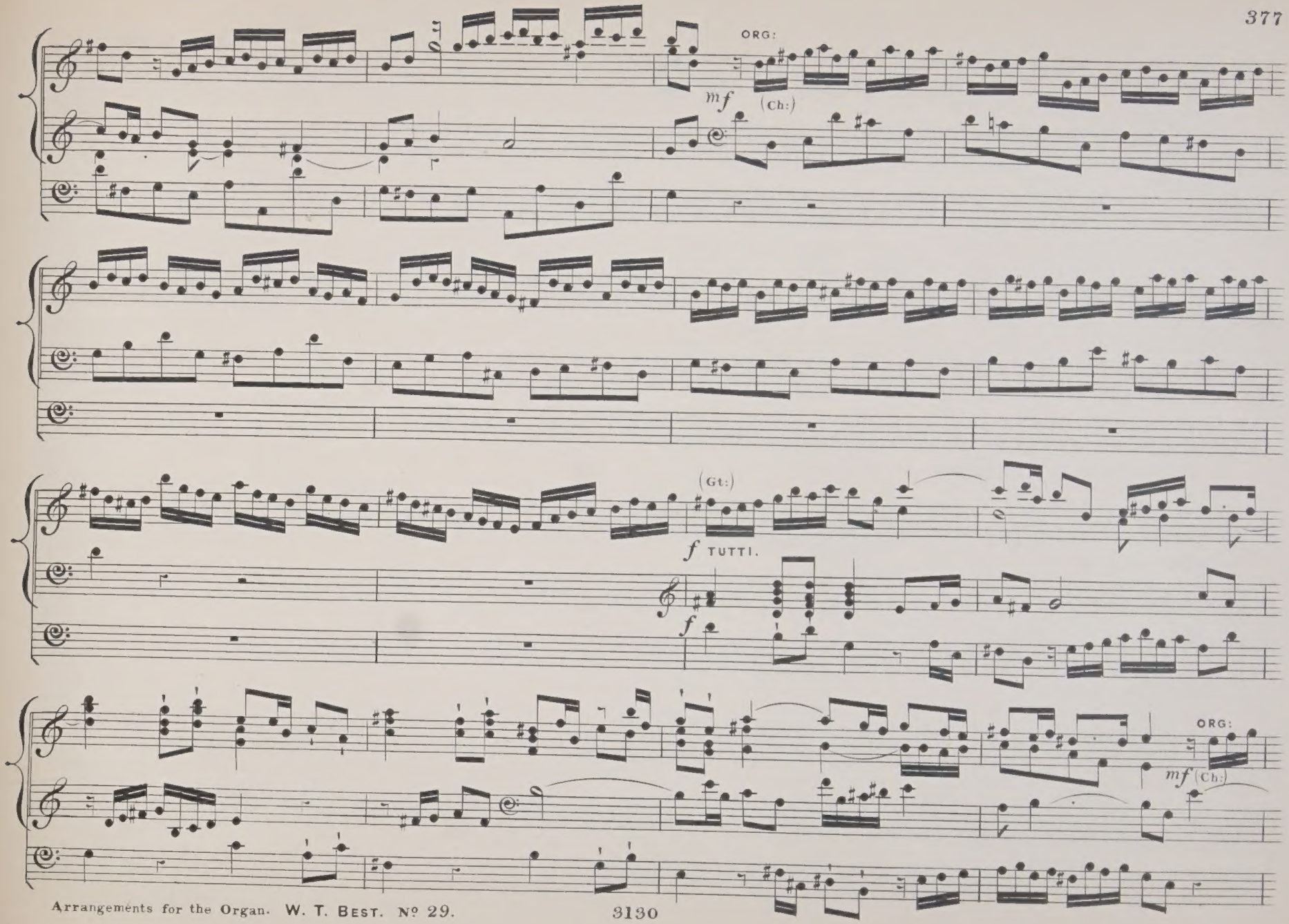

(Sw:)
(Gt:)
(Ob:)
(Fag:)
cres:

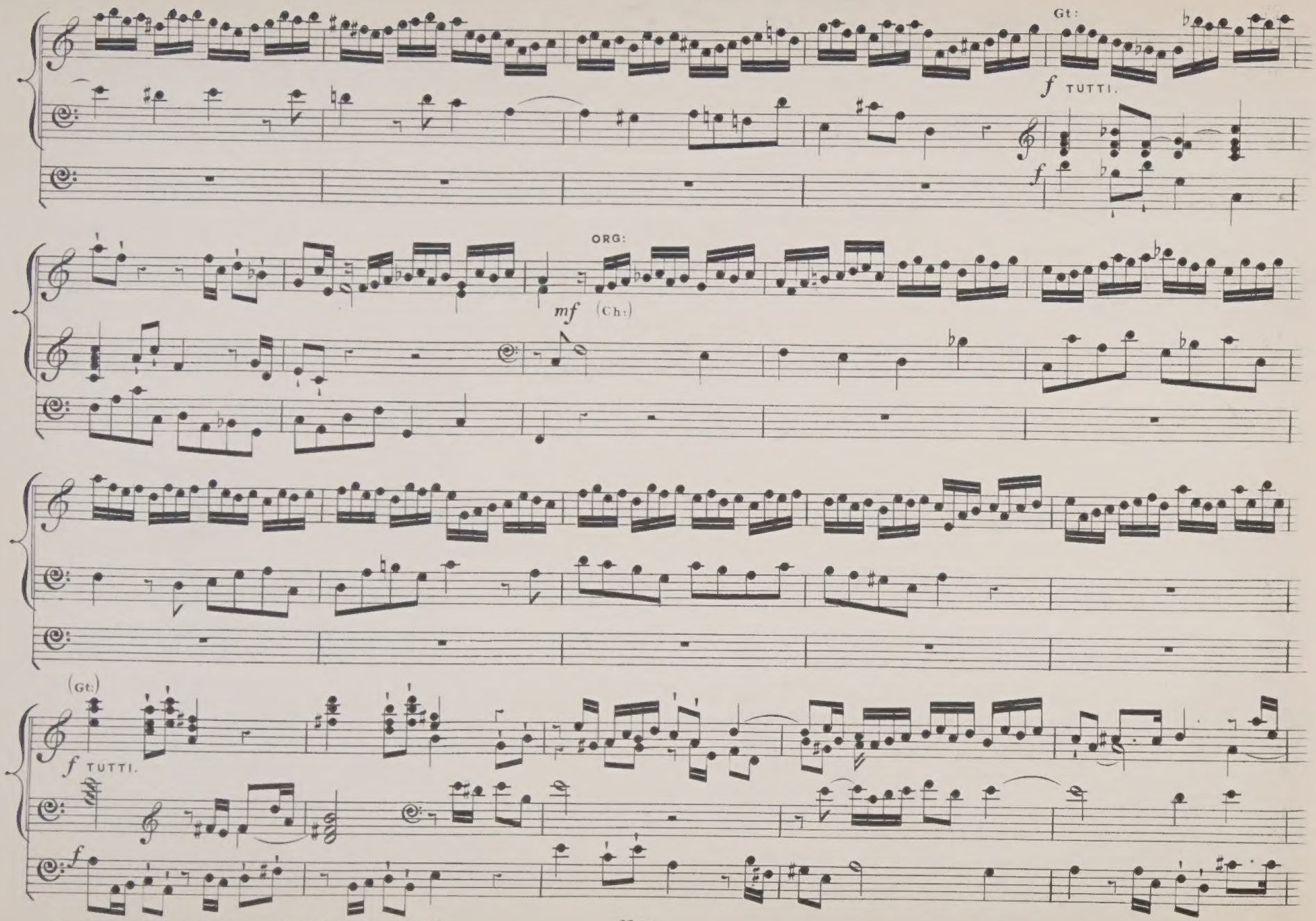

(Gt:)
(Sw:)
dim:
hr

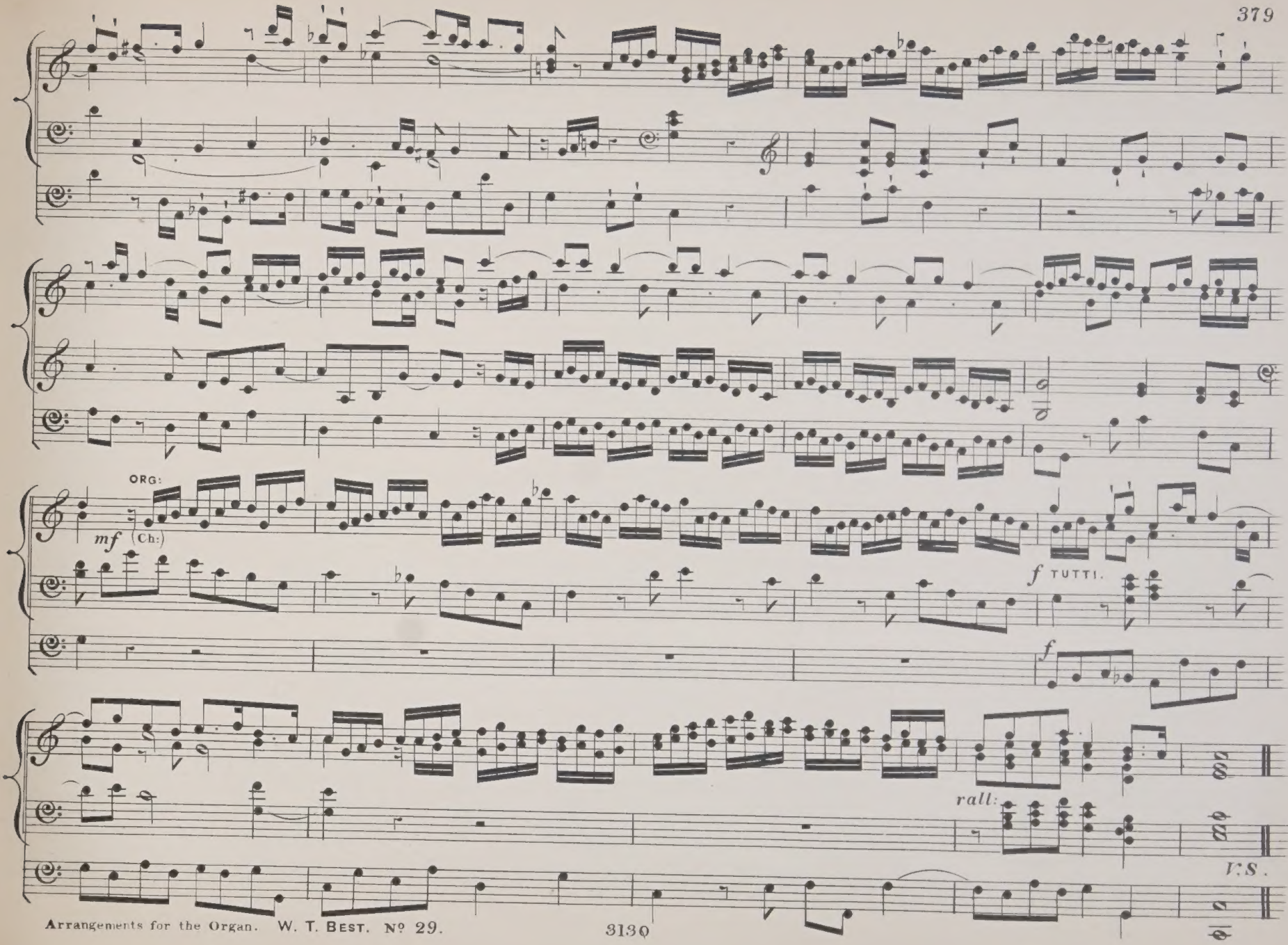

(Ob:)
(Gt:)
(Ob:)
(Gt:)
(Ob:)
(Sw:)
rall:
LARGHETTO.
(Gt:)
(Ch:)
(Ch: Viol di Gamba.)

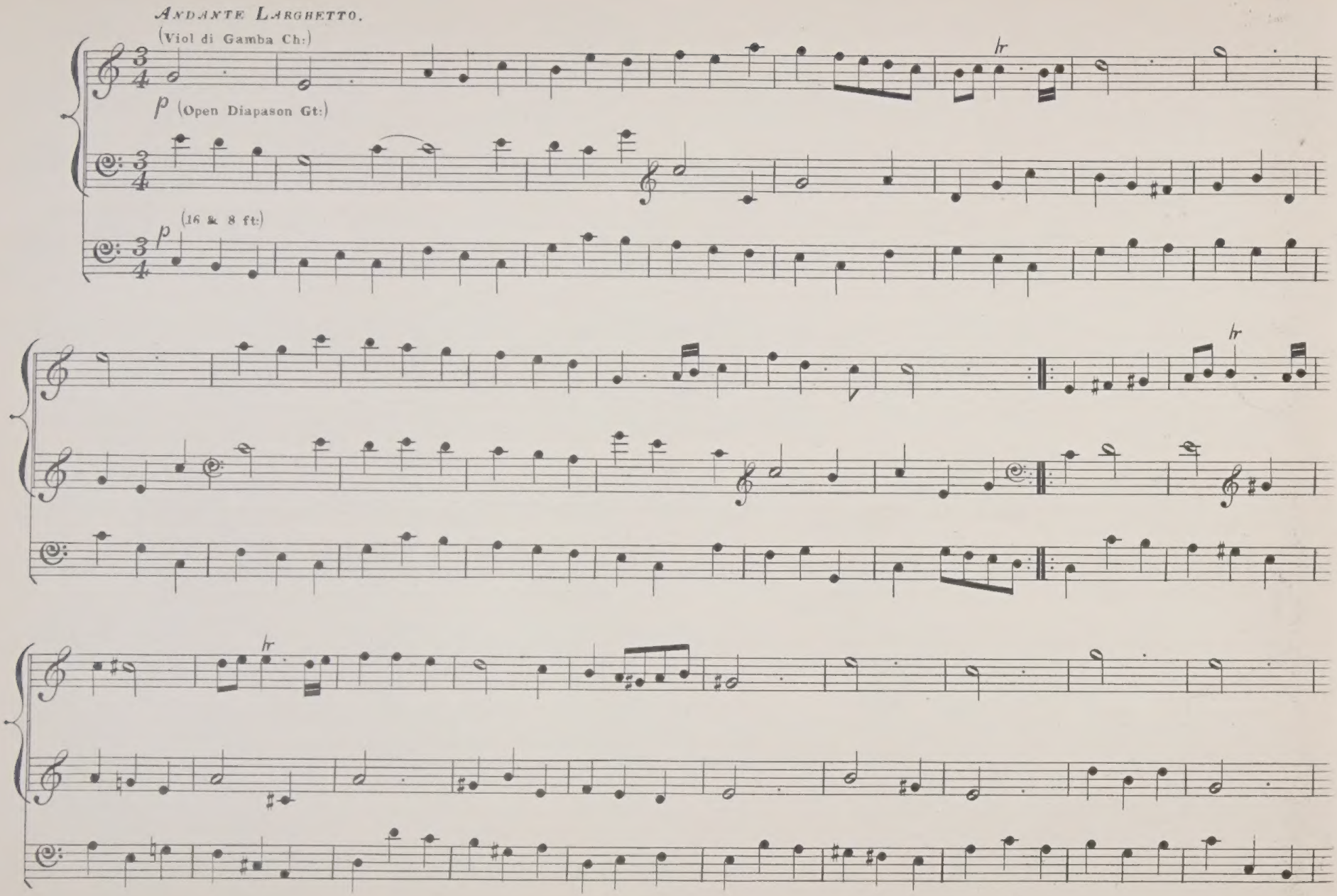

(Sw.)
(Ch:)
(Ch:)
(Sw: with Oboe.)
(Sw:)
(Ch:)
(Sw:)
p
pp
(Gt:)
mf
(Gt:)
mf
(Ch:)
p
(Sw:)
(Gt:) mf
p
(Ch:)
p
mf
mf
(Gt:)
mf
rall:
Adagio.
pp (Sw: Dulciana.)
attacca.
mf

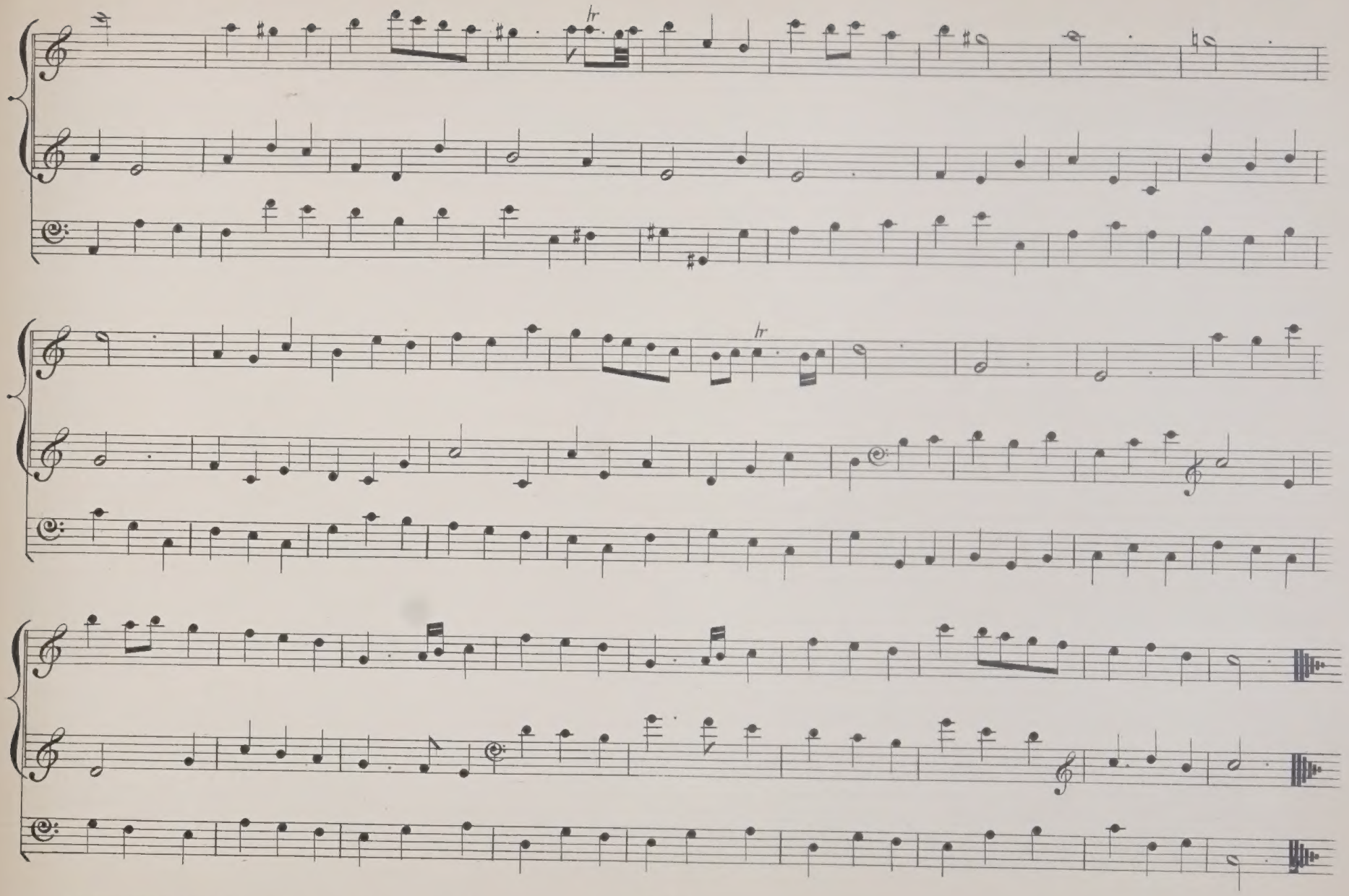

ALLEGRO.
(Gt:)
TUTTI.
ORGAN SOLO.
(Full Ch:)
TUTTI.
(Gt:)


ORG:
mf
(Ch:)
(Gt:)
f TUTTI.
f
ORG:
mf (Ch:)


Gt:
f TUTTI.
f
ORG:
mf (Ch:)
(Gt:)
f TUTTI.
f


ORG:
mf (Ch:)
f TUTTI.
f
rall:
V.S.


Andante Larghetto.
(Viol di Gamba Ch:)
p (Open Diapason Gt:)
p (16 & 8 ft:)
hr
hr
hr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THE ORGAN WORKS OF J. S. BACH.

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (*See* the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ student.

Book I.—EIGHT SHORT PRELUDES AND FUGUES 2 6

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO 3 0

The second book is more advanced in point of difficulty than the first, and will be found of conspicuous interest. It includes the well known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and an exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

Book III.—PRELUDES, FUGUES, AND FANTASIA 3 0

The third book contains compositions of greater difficulty, it is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

Book IV.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

Book V.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing. The mastery of them assuring him of that thorough independence of hands and feet so indispensable to the fully accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.—PRELUDES AND FUGUES 3 0

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

Book VII.—PRELUDES AND FUGUES 3 0

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

Book VIII.—PRELUDES AND FUGUES 3 0

The eighth book contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work, Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

Book IX.—TOCCATAS, PRELUDES, AND FUGUES 3 0

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

Book X.—TOCCATA, PRELUDES, AND FUGUES 3 0

The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

Book XI.—FOUR CONCERTOS 3 0

The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. 3 0

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

IDOMENEO.

AIR AND CHORUS,

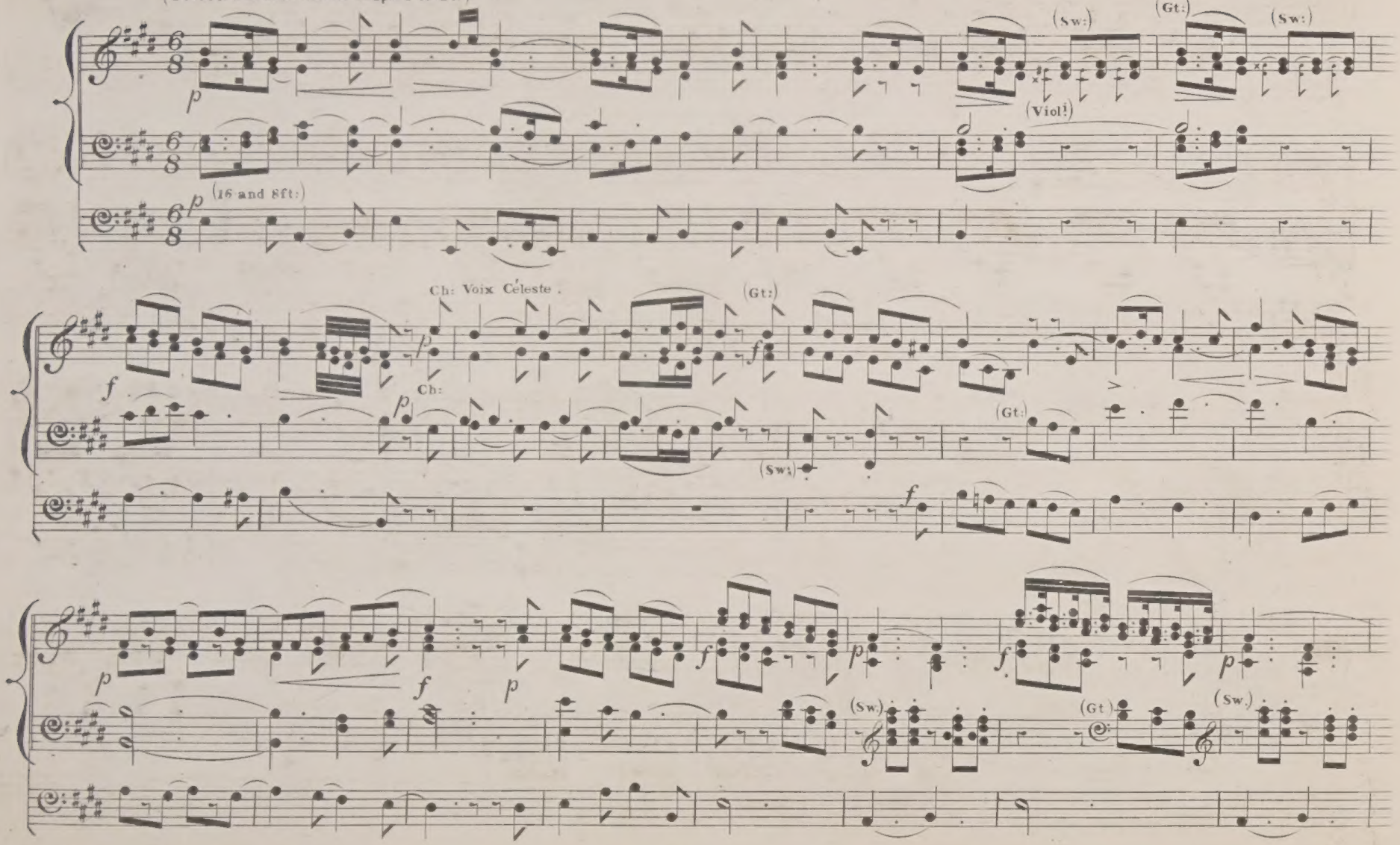
"Placído è il mar."

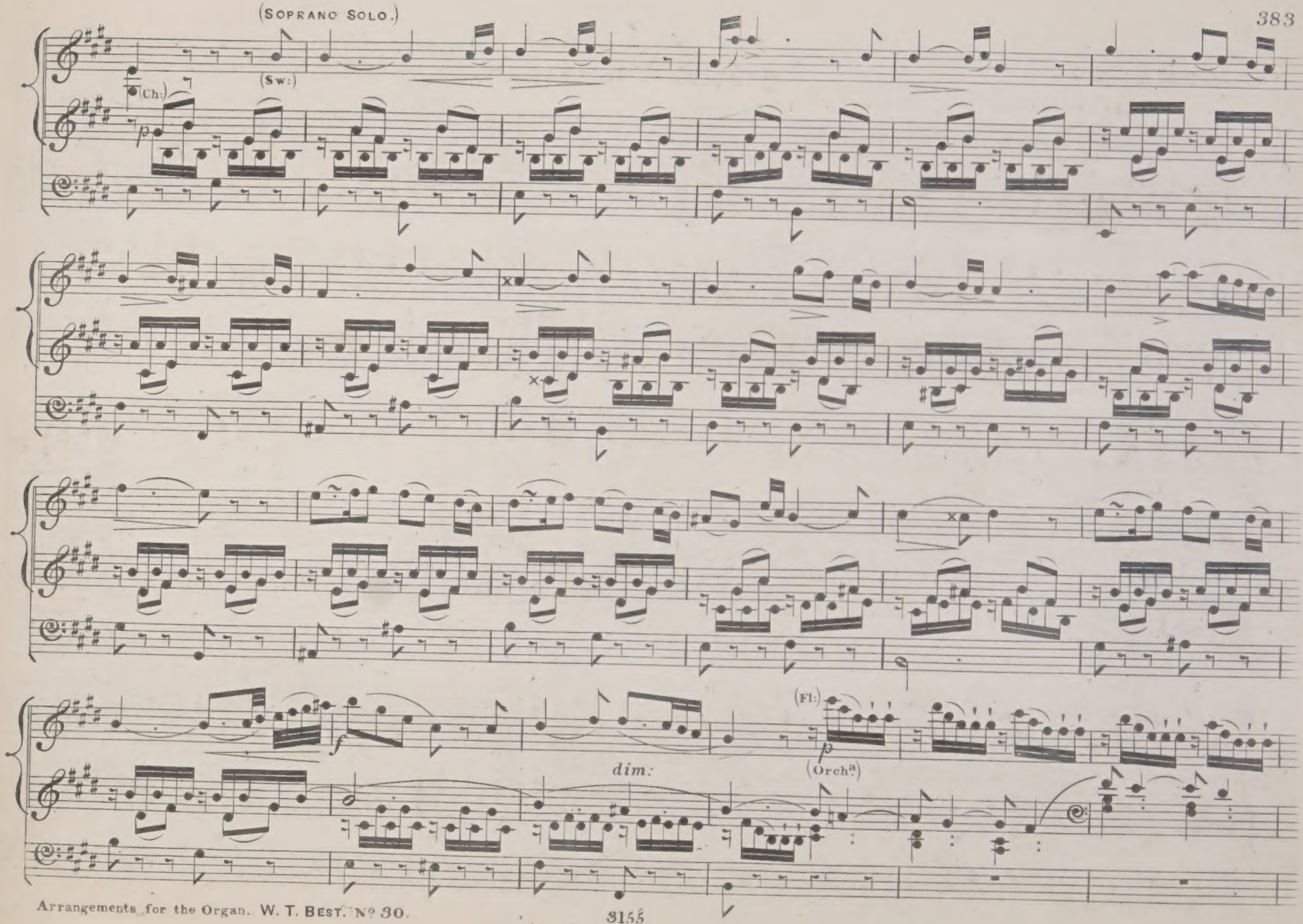
MOZART.

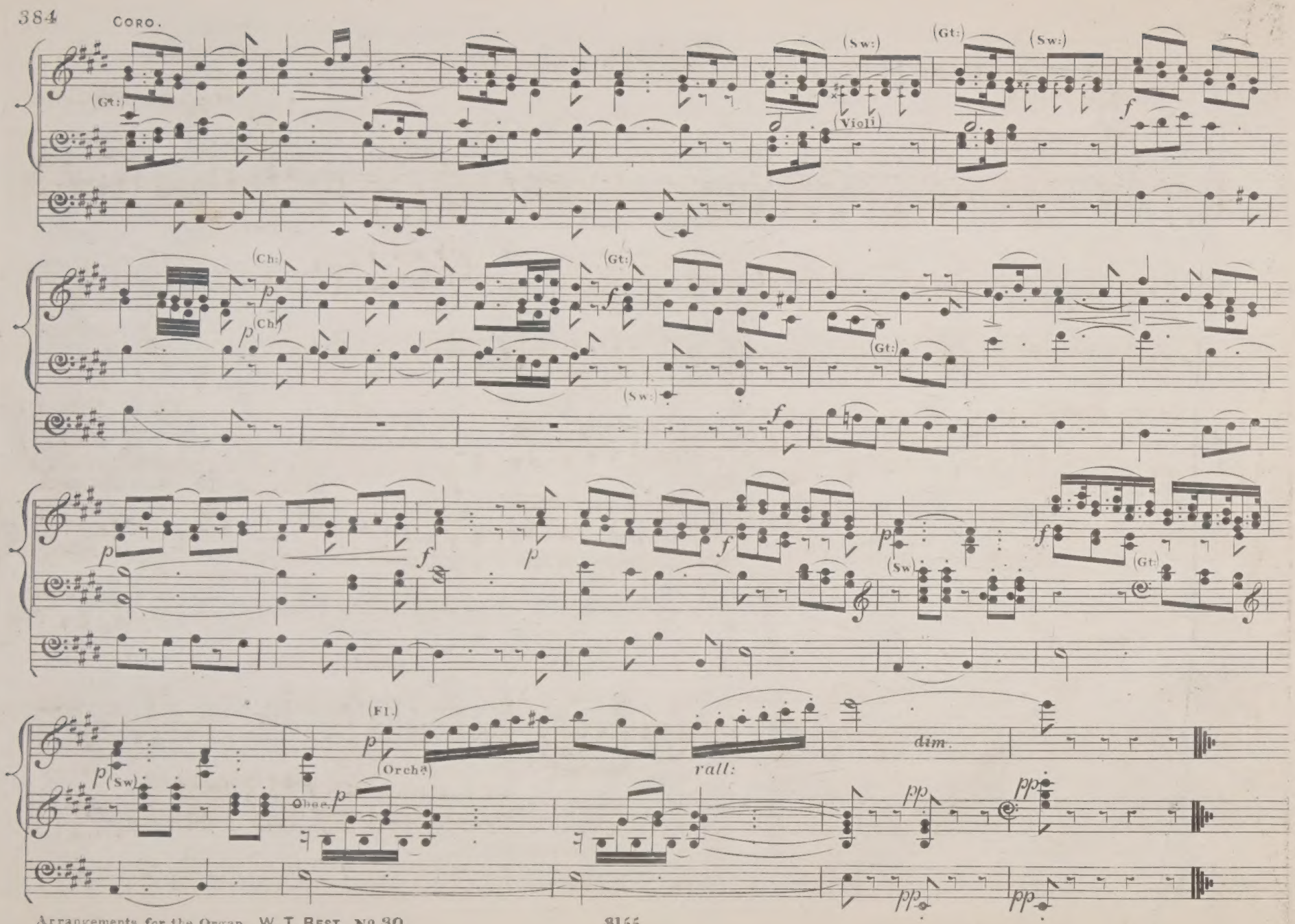
Andantino.

CORO.

(Gt: 8ft: Sw: with Reeds coupled to Gt:)



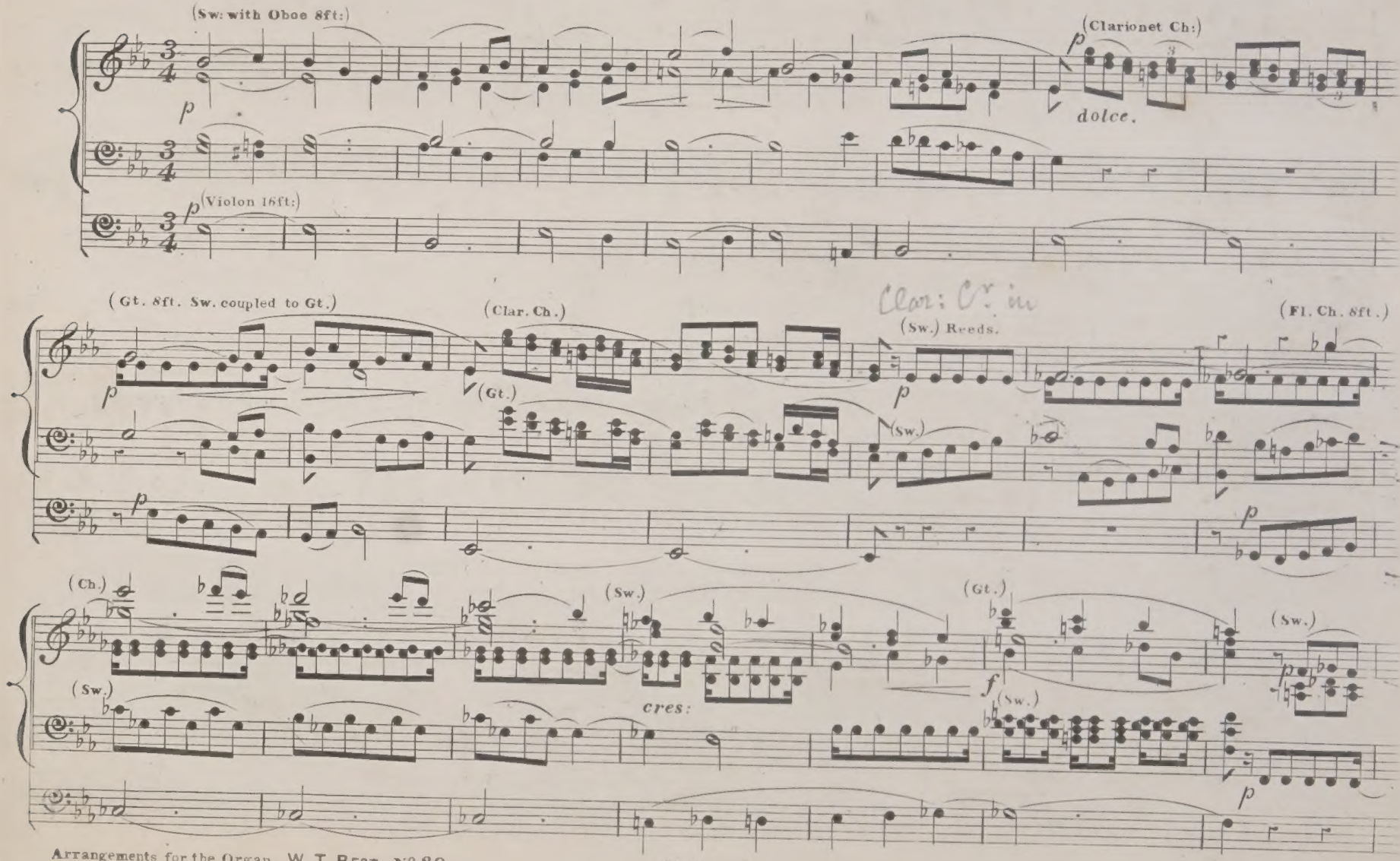

(Soprano Solo.)
(Ch:)
(Sw:)
p
x
x
f
dim:
(Fl:)
p
(Orch.ª)

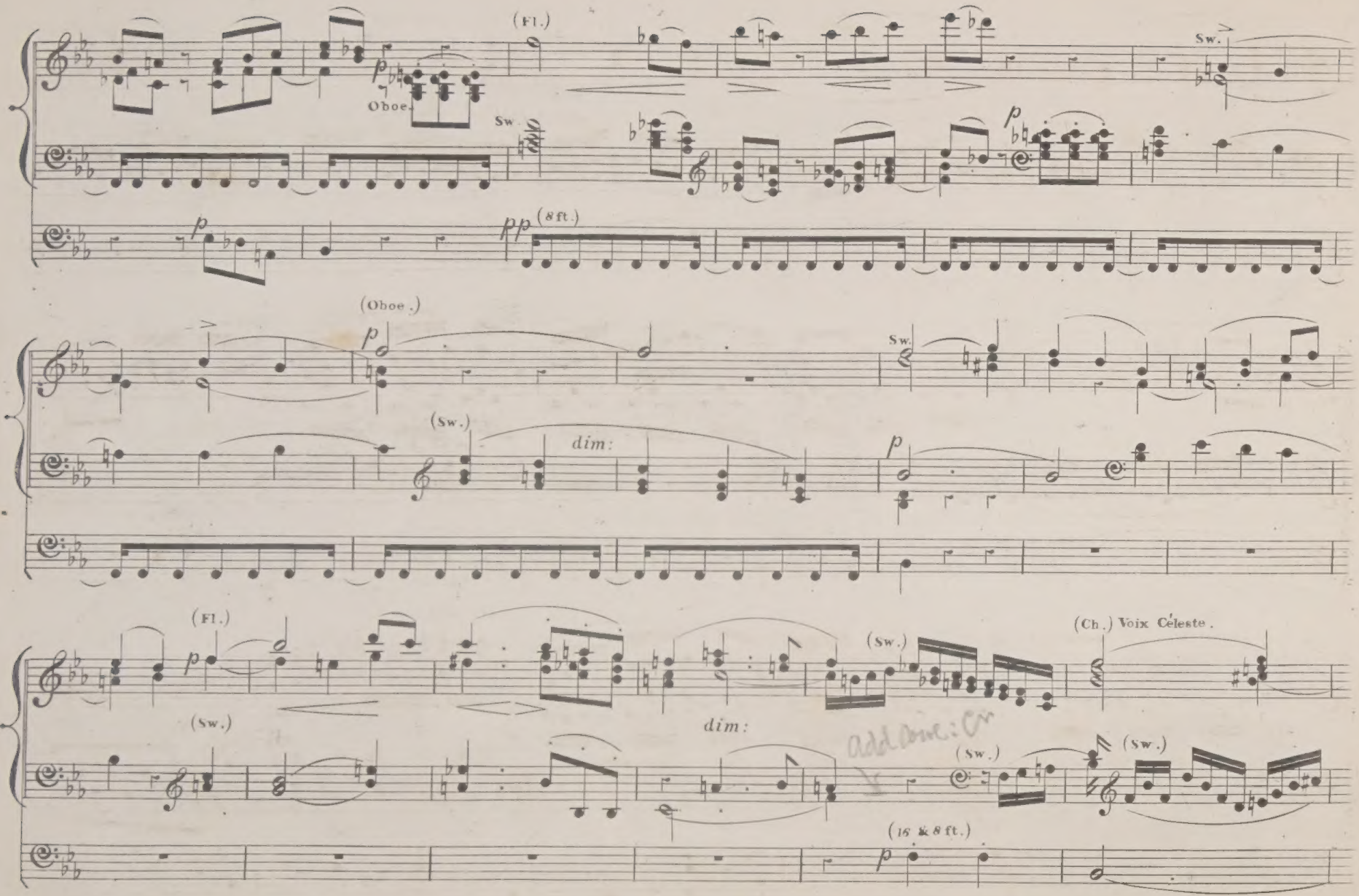

CORO.
(Gt:)
(Sw:)
(Gt:)
(Sw:)
(Violi)
f
(Ch:)
p
(Ch:)
p
(Gt:)
f
(Gt:)
(Sw:)
f
p
f
p
f
p
f
(Sw)
(Gt:)
(Fl.)
p
(Orch.)
p
(Sw)
Obee.
p
rall:
dim.
pp
pp
pp
pp

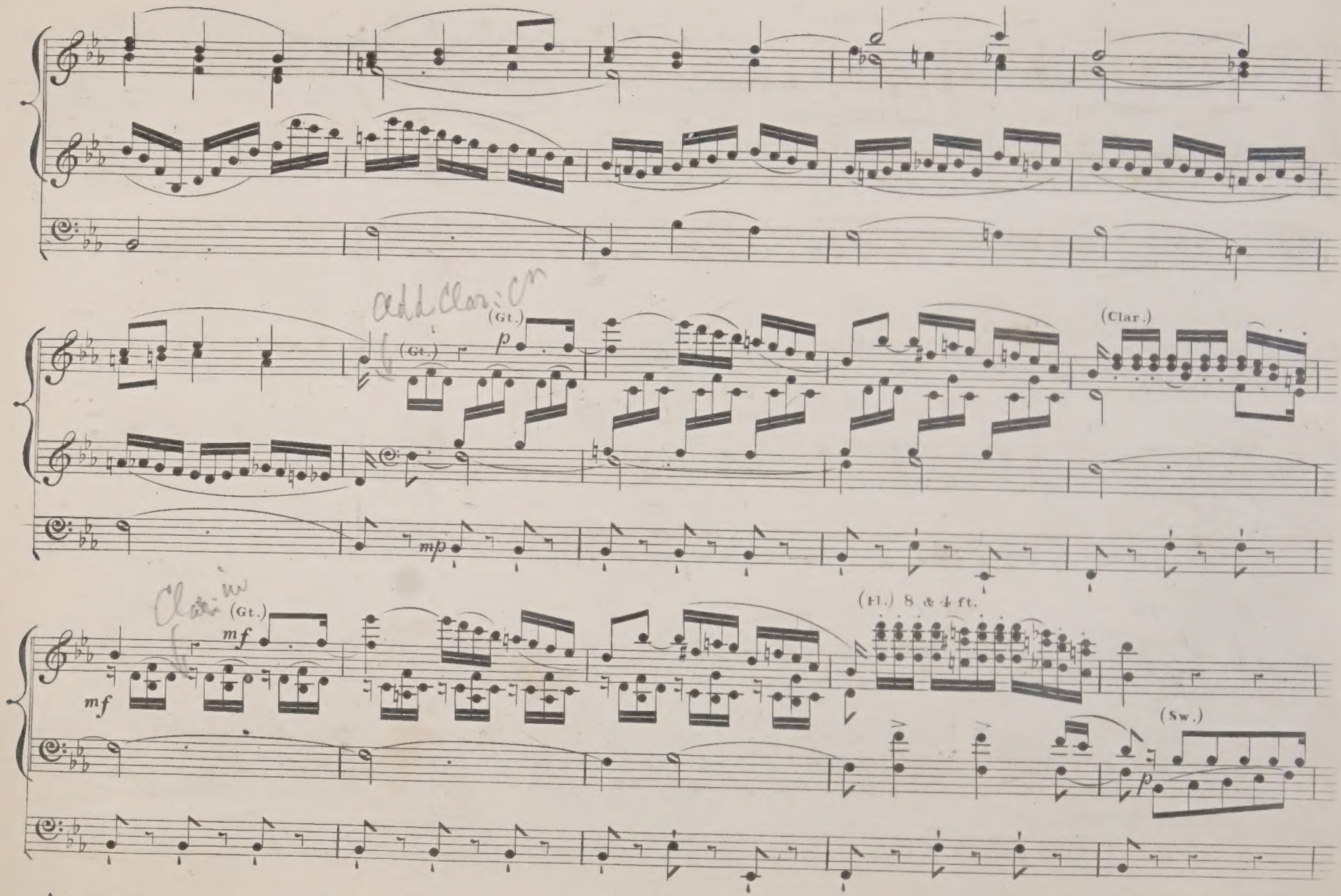
FROM THE FIRST SYMPHONY
IN C MINOR.

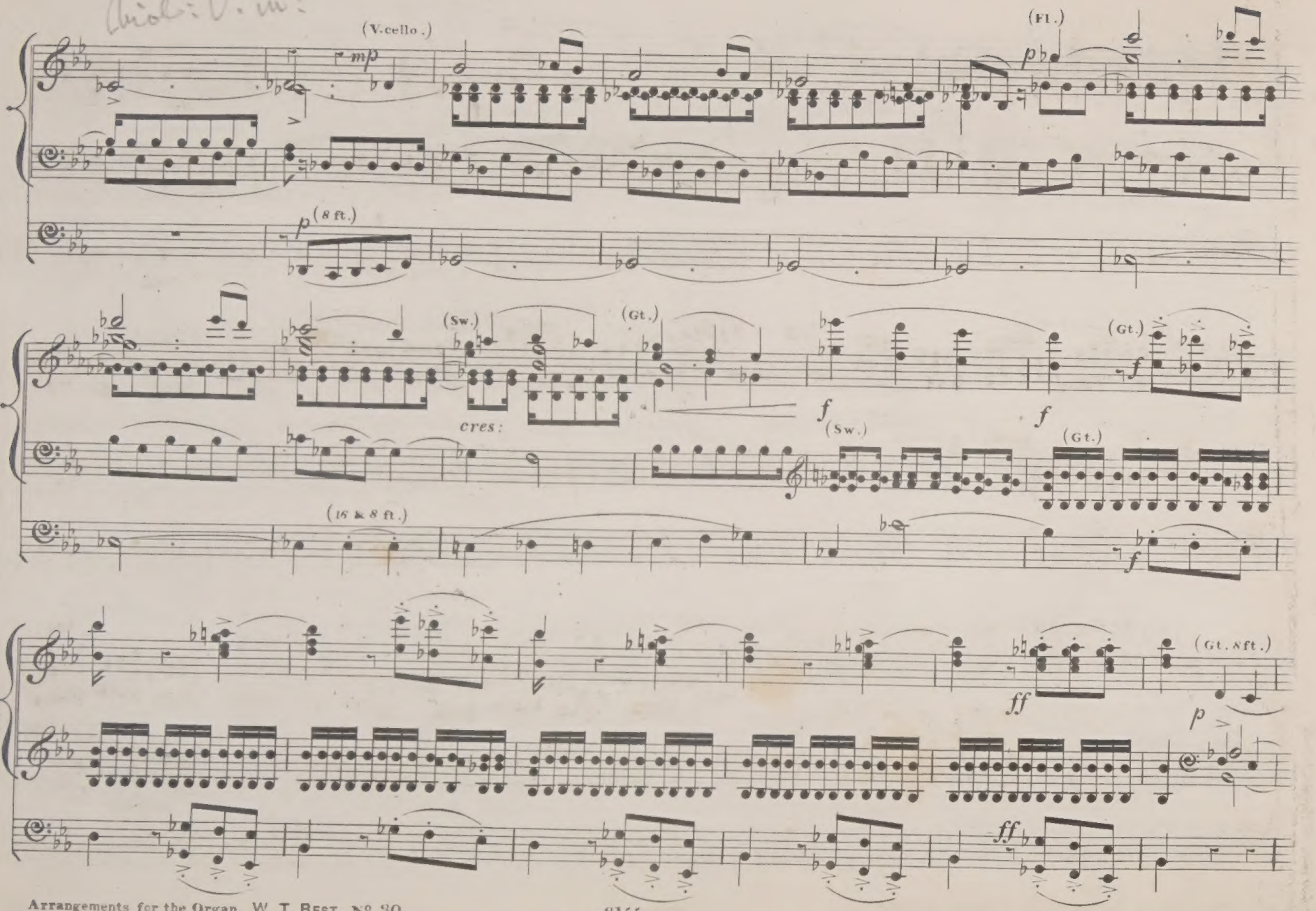
Andante.

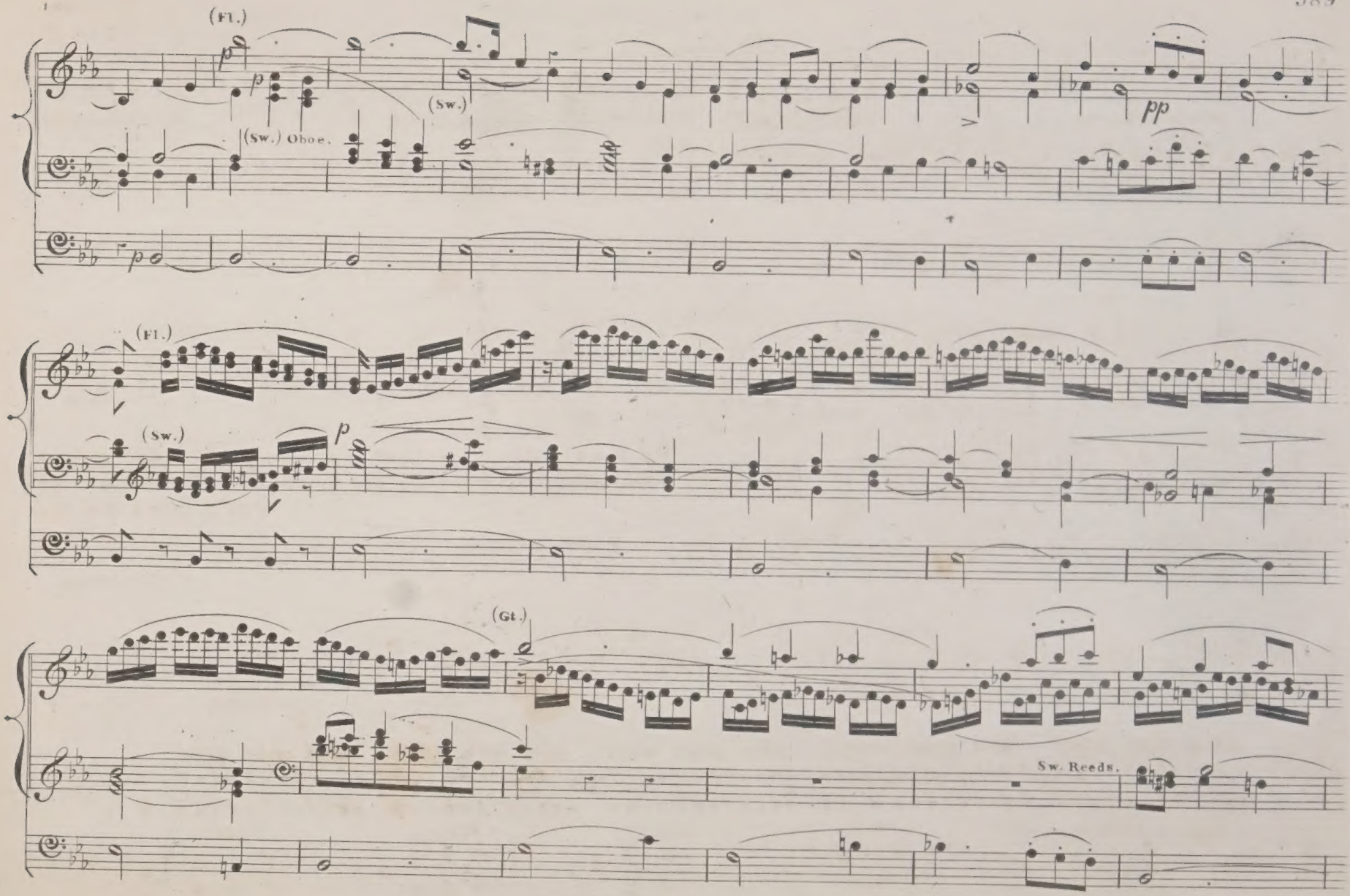
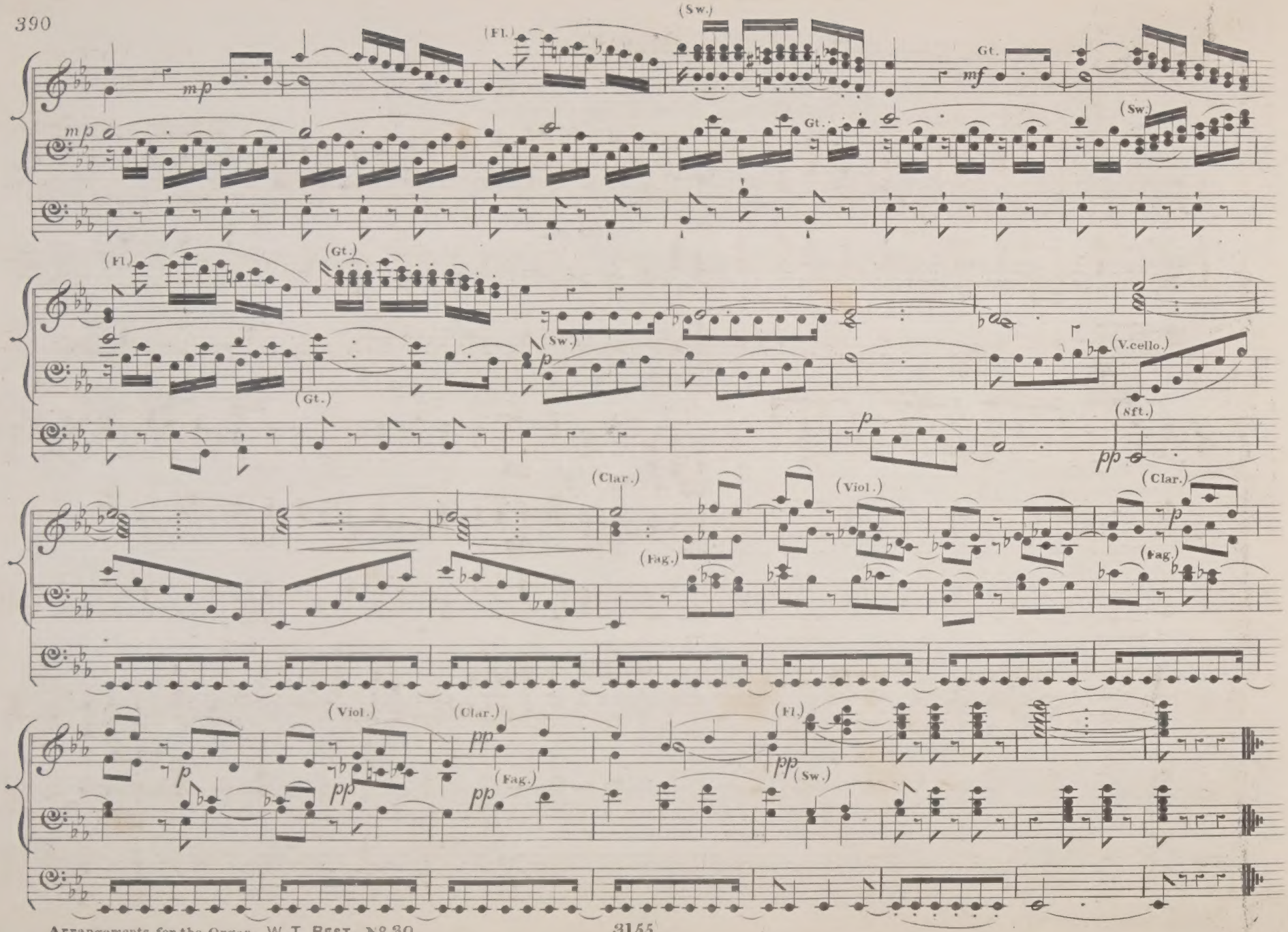
MENDELSSOHN.




(Fl.)
Oboe.
Sw.
Sw.
p
pp
(8 ft.)
(Oboe.)
p
Sw.
(Sw.)
dim:
p
(Fl.)
p
(Sw.)
(Sw.)
(Ch.) Voix Céleste.
dim:
(Sw.)
(Sw.)
(16 & 8 ft.)
p


Add Clar: Cr
(Gt.)
p
(Clar.)
mp
Clar: W
(Gt.)
mf
mf
(Fl.) 8 & 4 ft.
(Sw.)
p


(V.cello.)
mp
(Fl.)
p
p (8 ft.)
(Sw.)
(Gt.)
cres:
f
(Sw.)
f
(Gt.)
f
(16 & 8 ft.)
f
ff
(Gt. 8 ft.)
p
ff

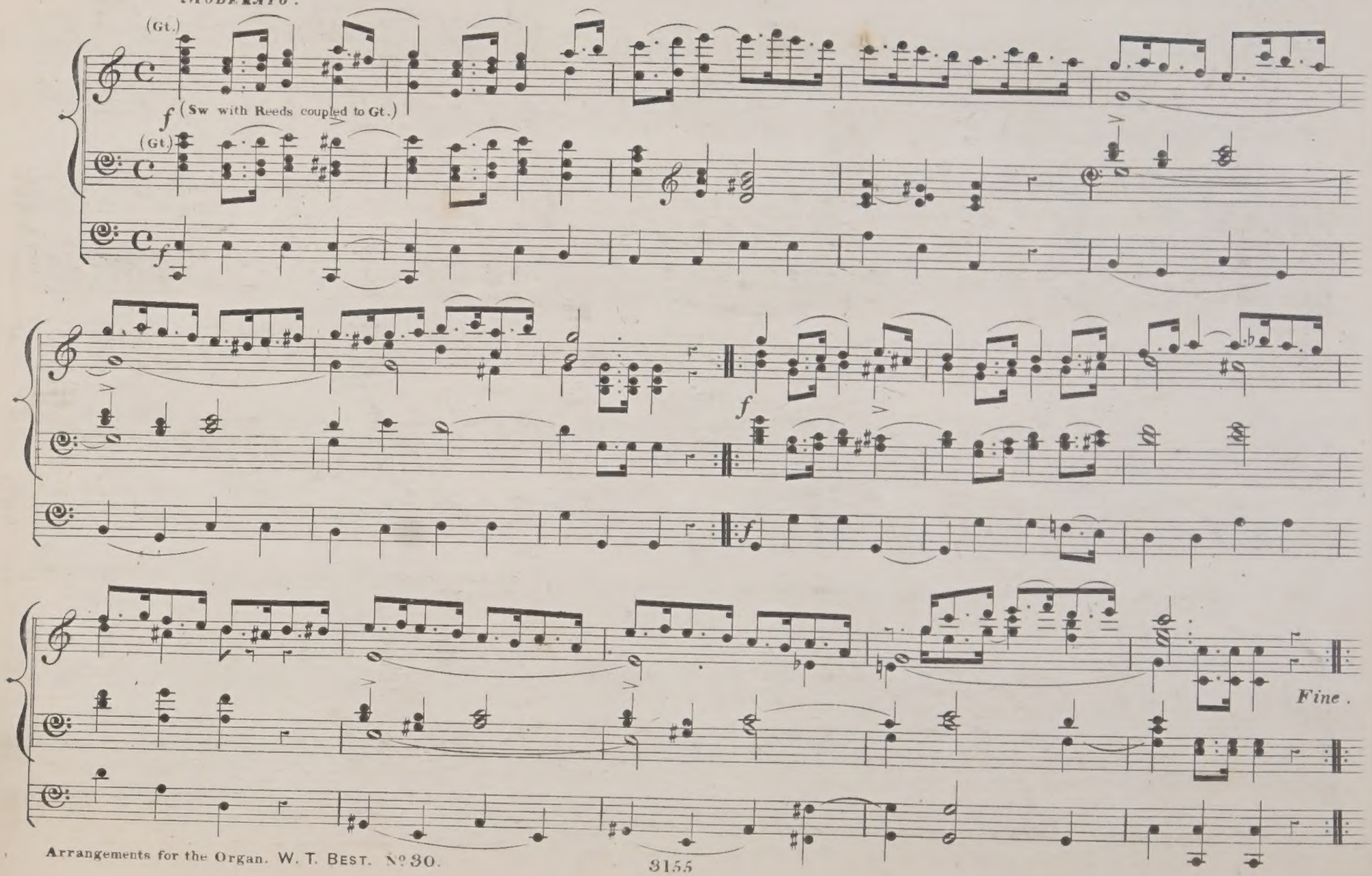

(Fl.)
(Sw.)
(Sw.) Oboe.
pp
(Fl.)
(Sw.)
(Gt.)
Sw. Reeds.

(Sw.)
(Fl.)
Gt.
mp
mf
(Sw.)
(Fl.)
(Gt.)
(Sw.)
(V.cello.)
(8ft.)
(Clar.)
(Viol.)
(Clar.)
(Fag.)
(Fag.)
(Viol.)
(Clar.)
(Fl.)
(Fag.)
(Sw.)

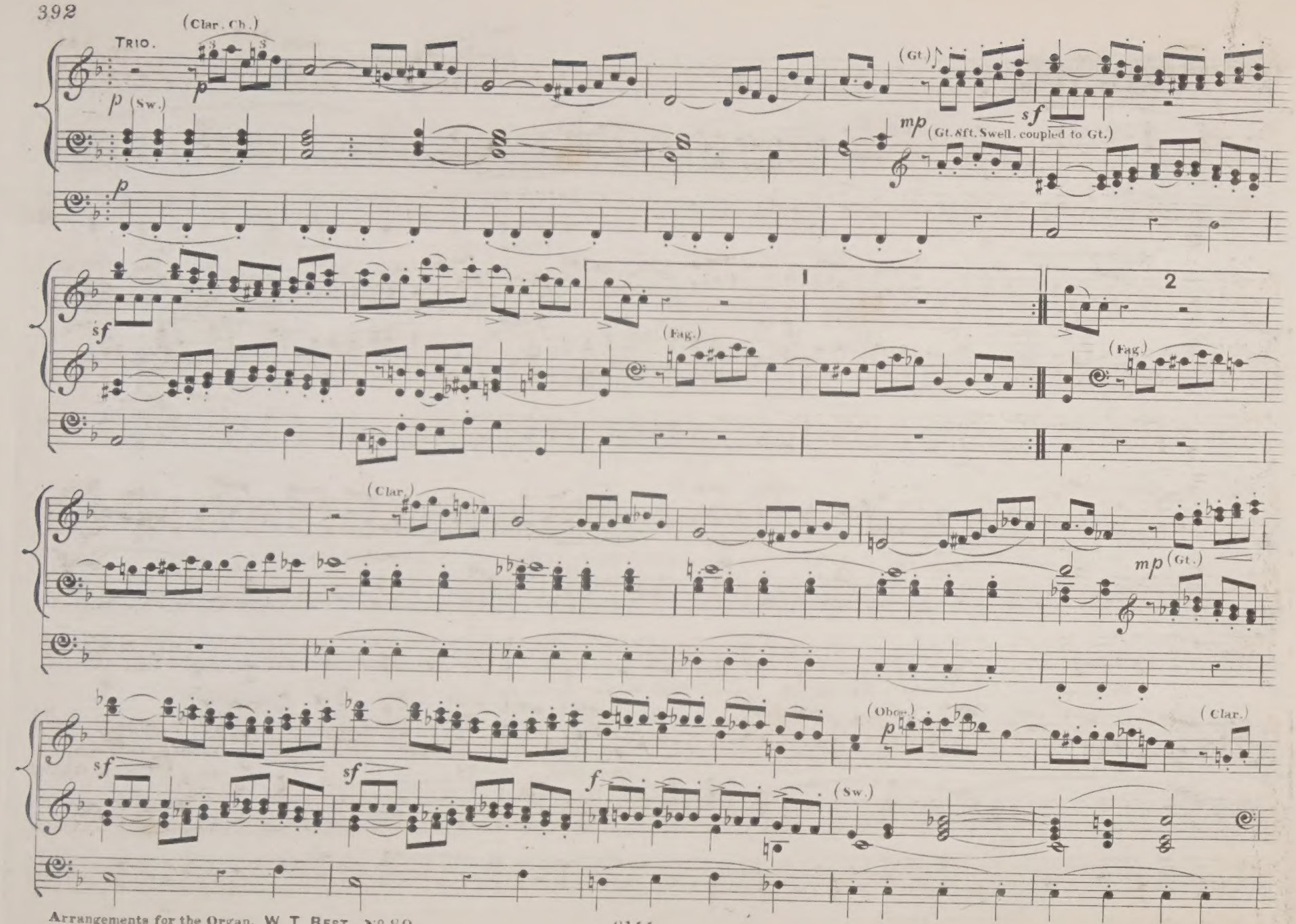
FROM THE NOTTURNO FOR WIND INSTRUMENTS.— OP: 34.

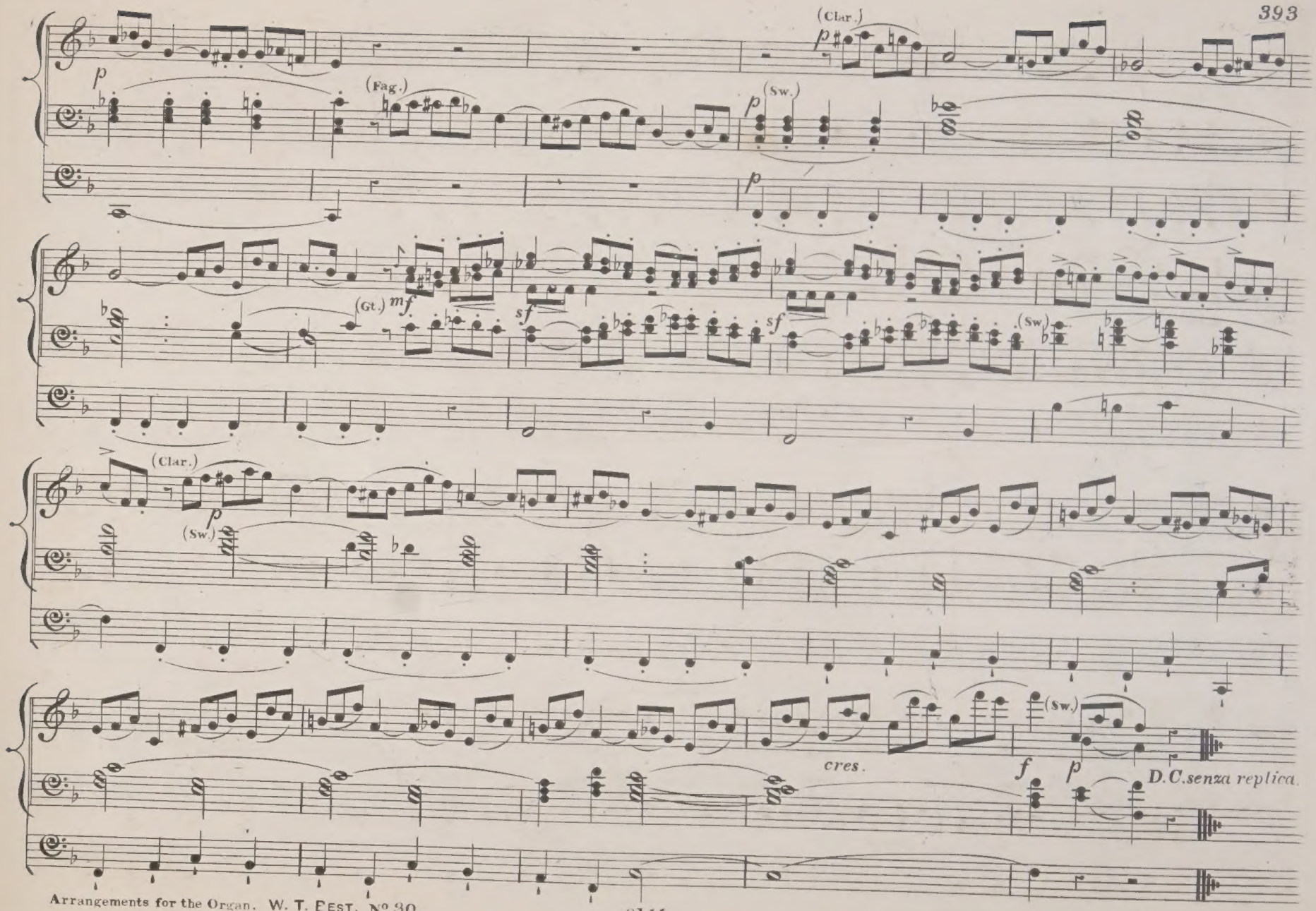
March.

SPOHR.

Moderato.




TRIO.
(Clar. Ch.)
p (Sw.)
p
(Gt.)
sf
mp (Gt. 8ft. Swell. coupled to Gt.)
sf
1
2
(Fag.)
(Fag.)
(Clar.)
mp (Gt.)
sf
sf
f
(Oboe.)
p
(Clar.)
(Sw.)


(Clar.)
p
(Fag.)
p
(Sw.)
p
(Gt.)
mf
sf
sf
(Sw.)
(Clar.)
p
(Sw.)
(Sw.)
cres.
f
p
D.C.senza replica.

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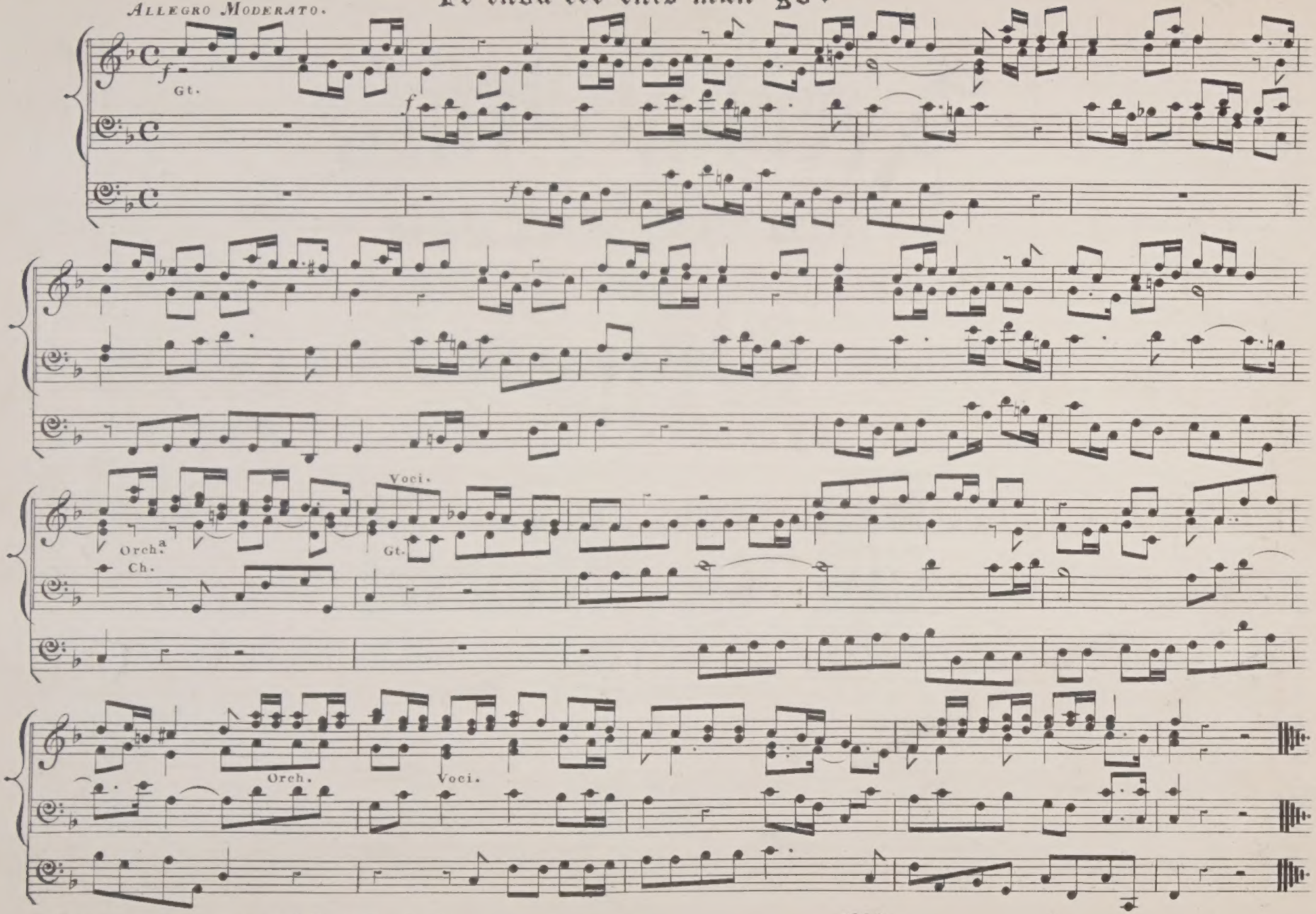
FROM THE PASSION
ACCORDING TO St. JOHN.

CHORUS.

"If thou let this man go."

HANDEL.

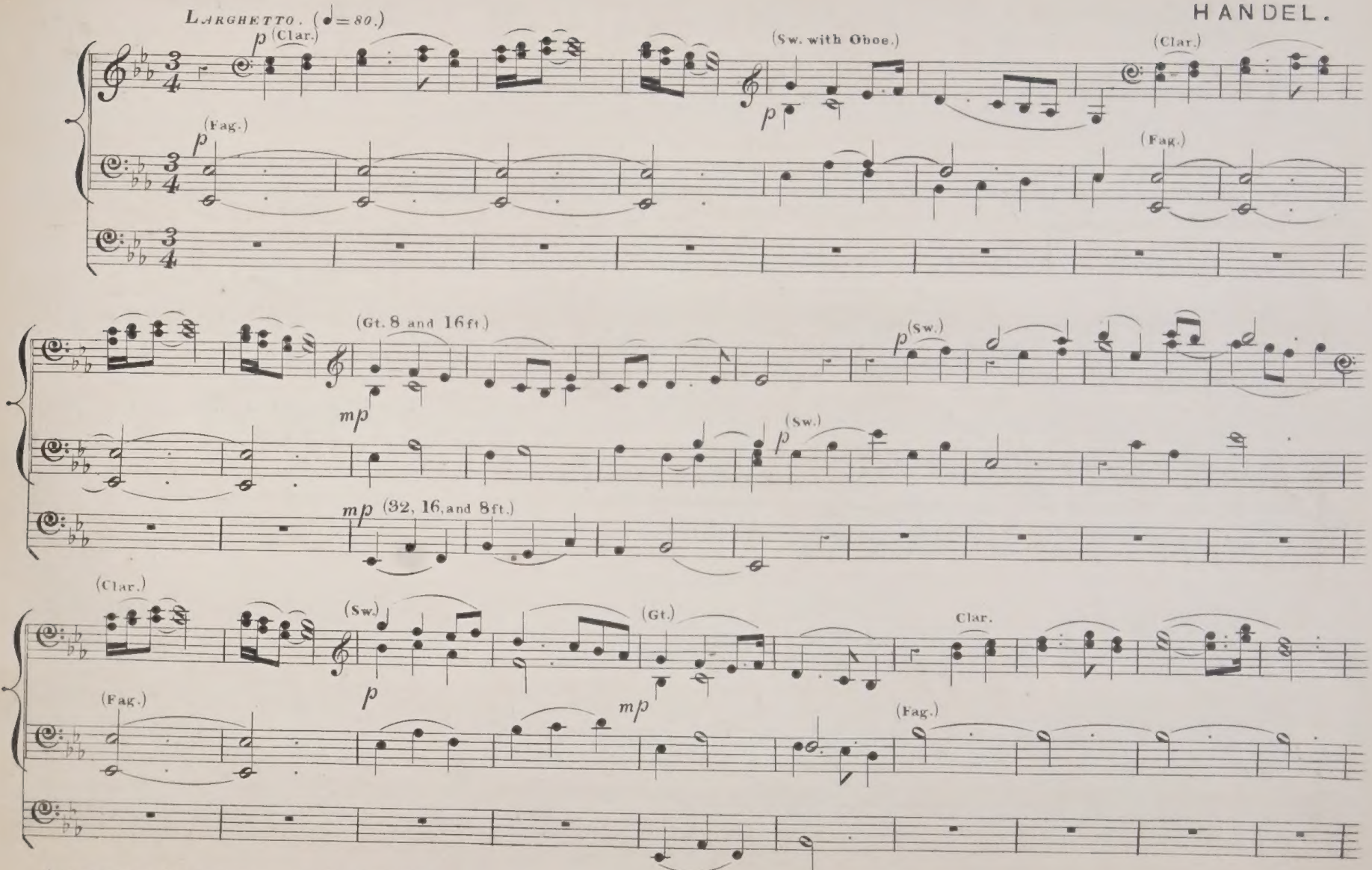
Allegro Moderato.

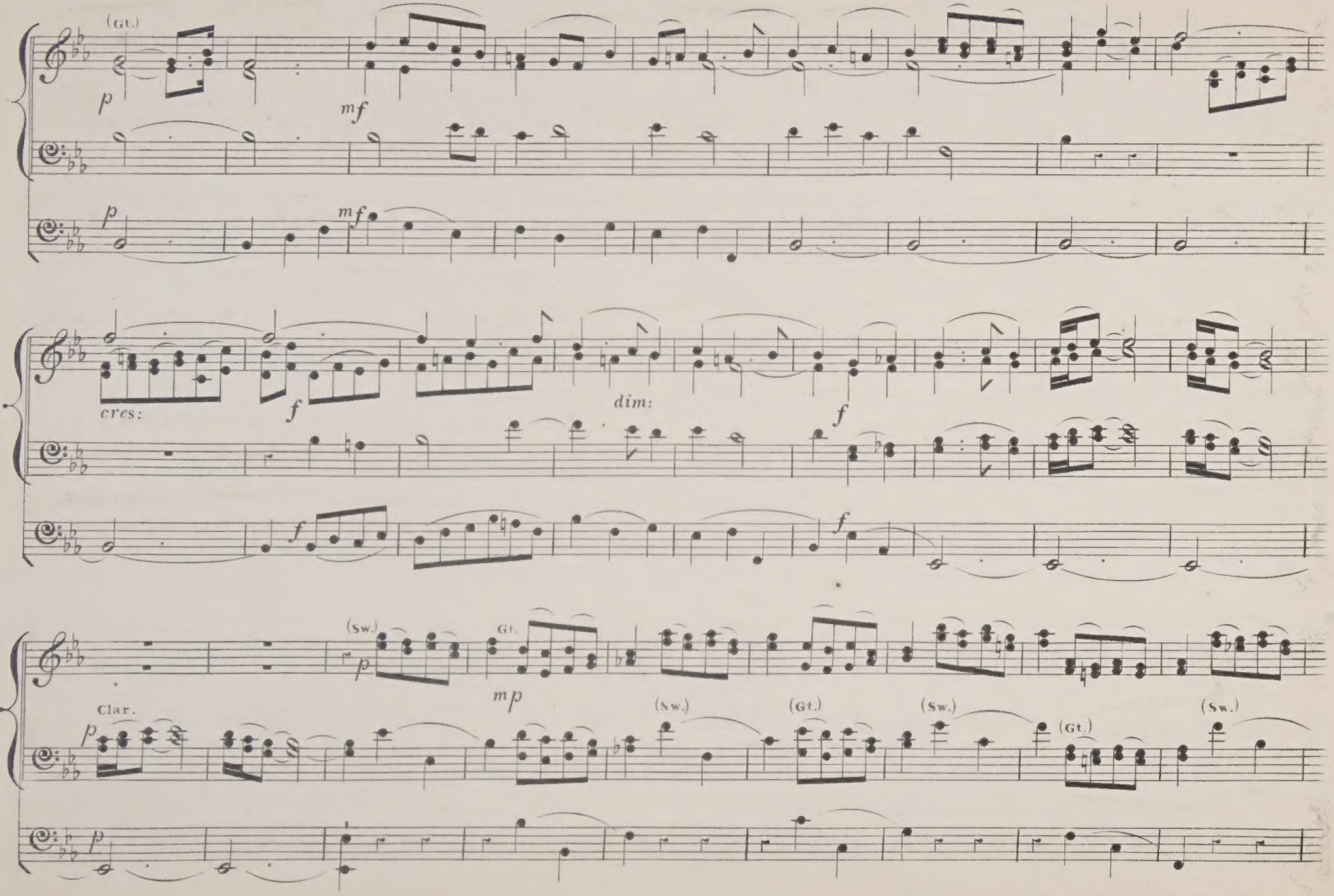


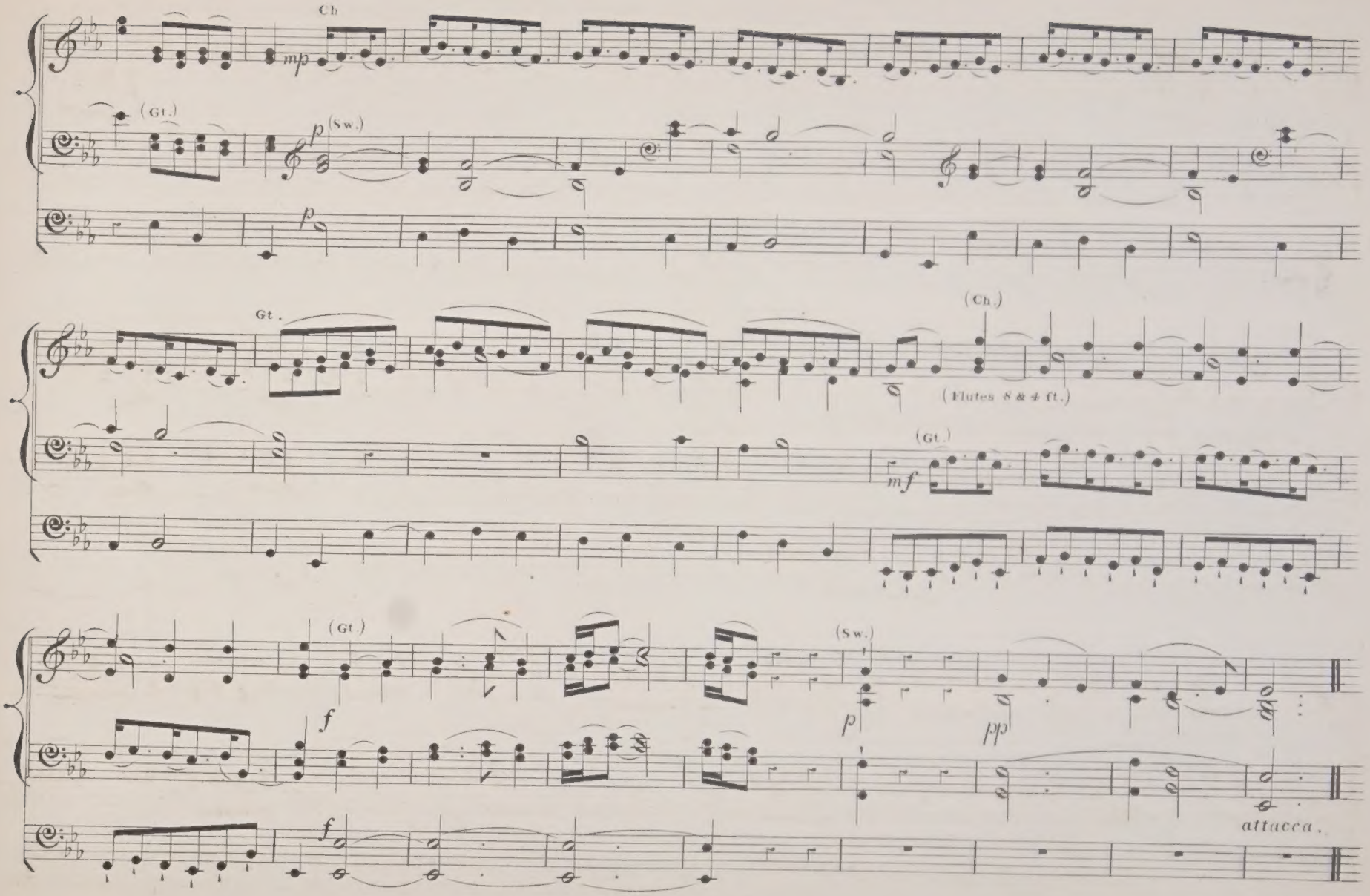
FROM THE SIXTH GRAND CONCERTO
FOR STRINGED INSTRUMENTS.

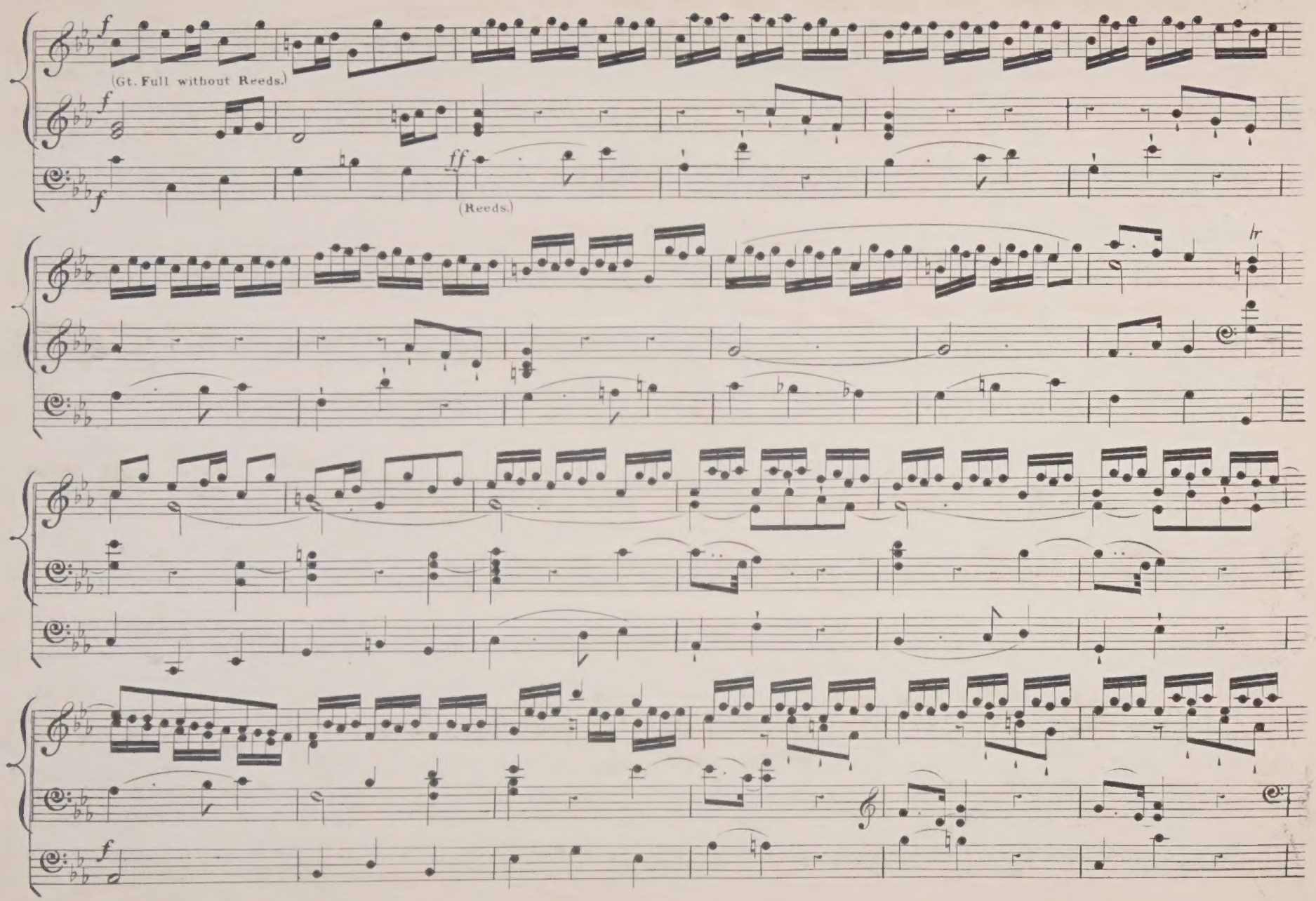
Musette.

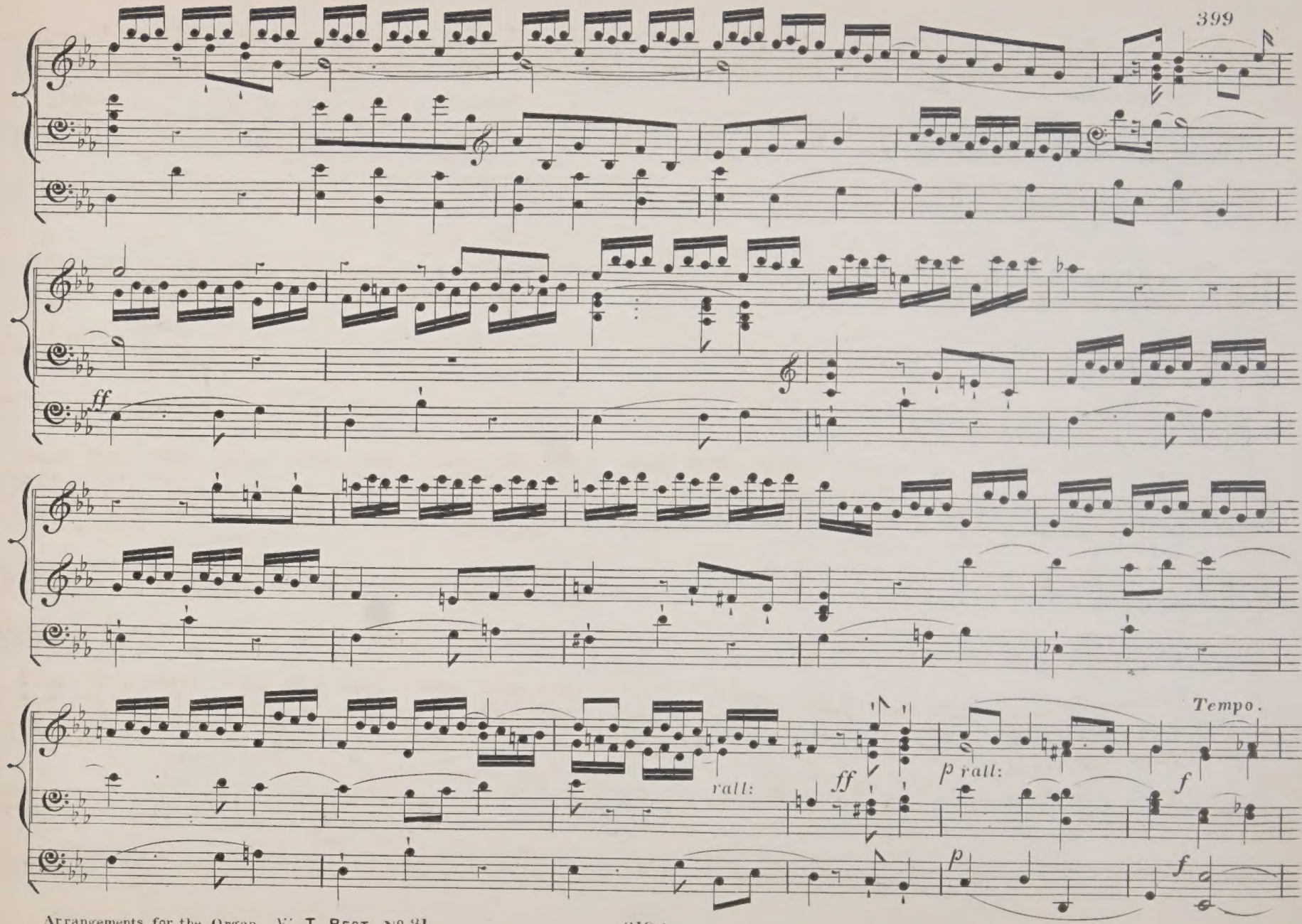
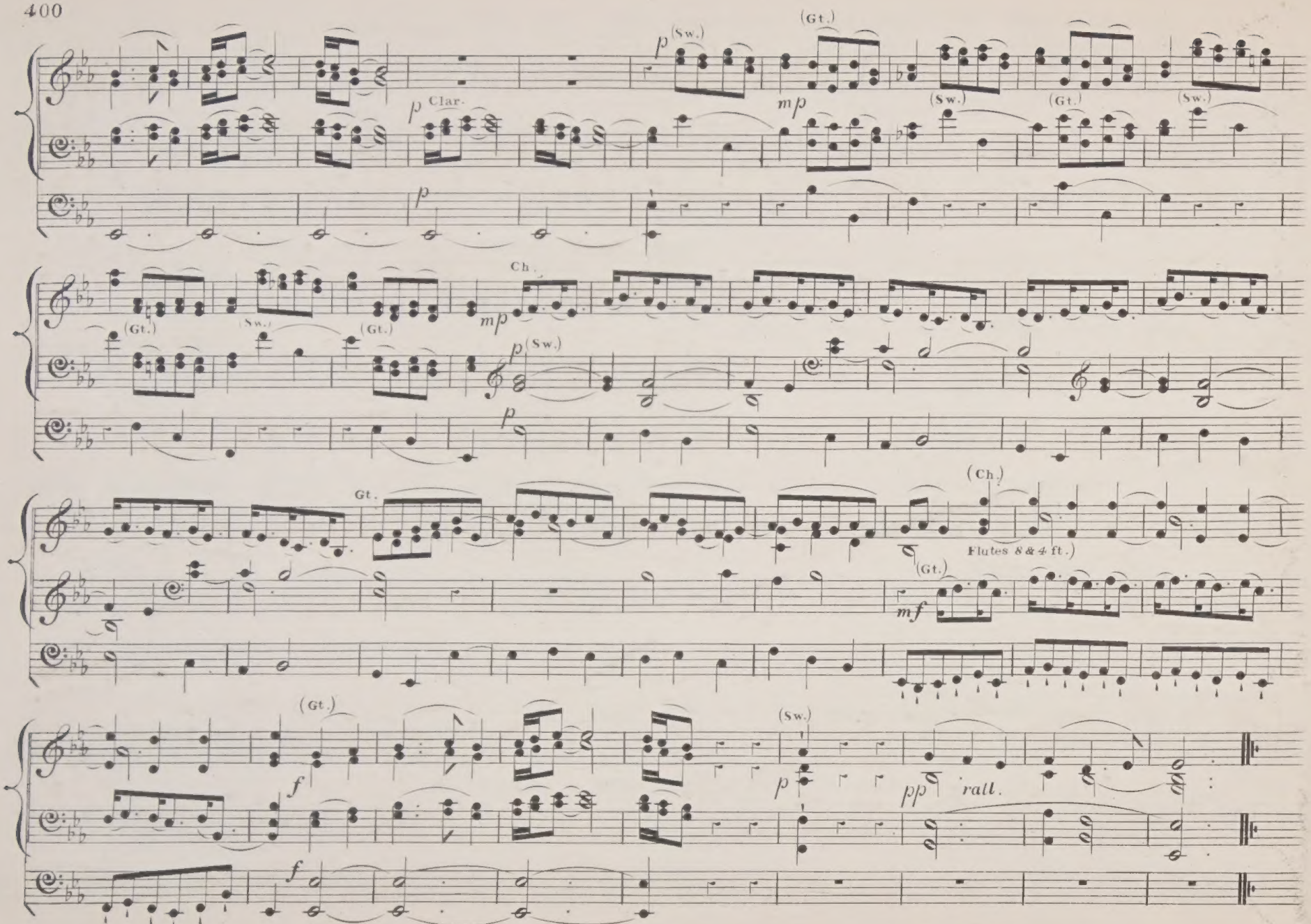
HANDEL.




(Gt.)
p
mf
p
mf
cres:
f
dim:
f
f
(Sw.)
Gt.
mp
Clar.
p
(Sw.)
(Gt.)
(Sw.)
(Gt.)
(Sw.)
p


Ch
mp
(Gt.)
p
(Sw.)
p
Gt.
(Ch.)
(Flutes 8 & 4 ft.)
(Gt.)
mf
(Gt.)
f
f
(Sw.)
p
pp
attacca.

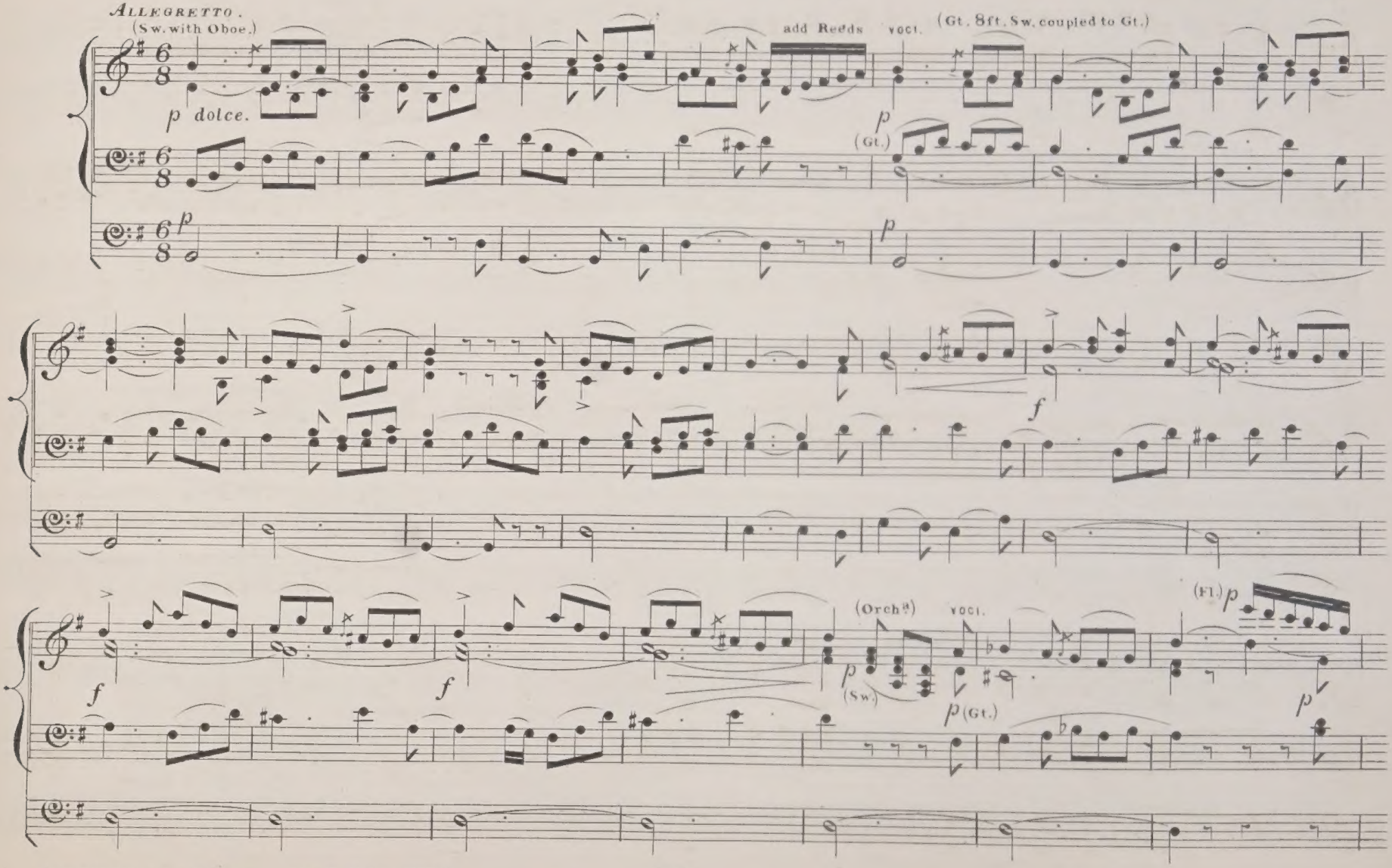
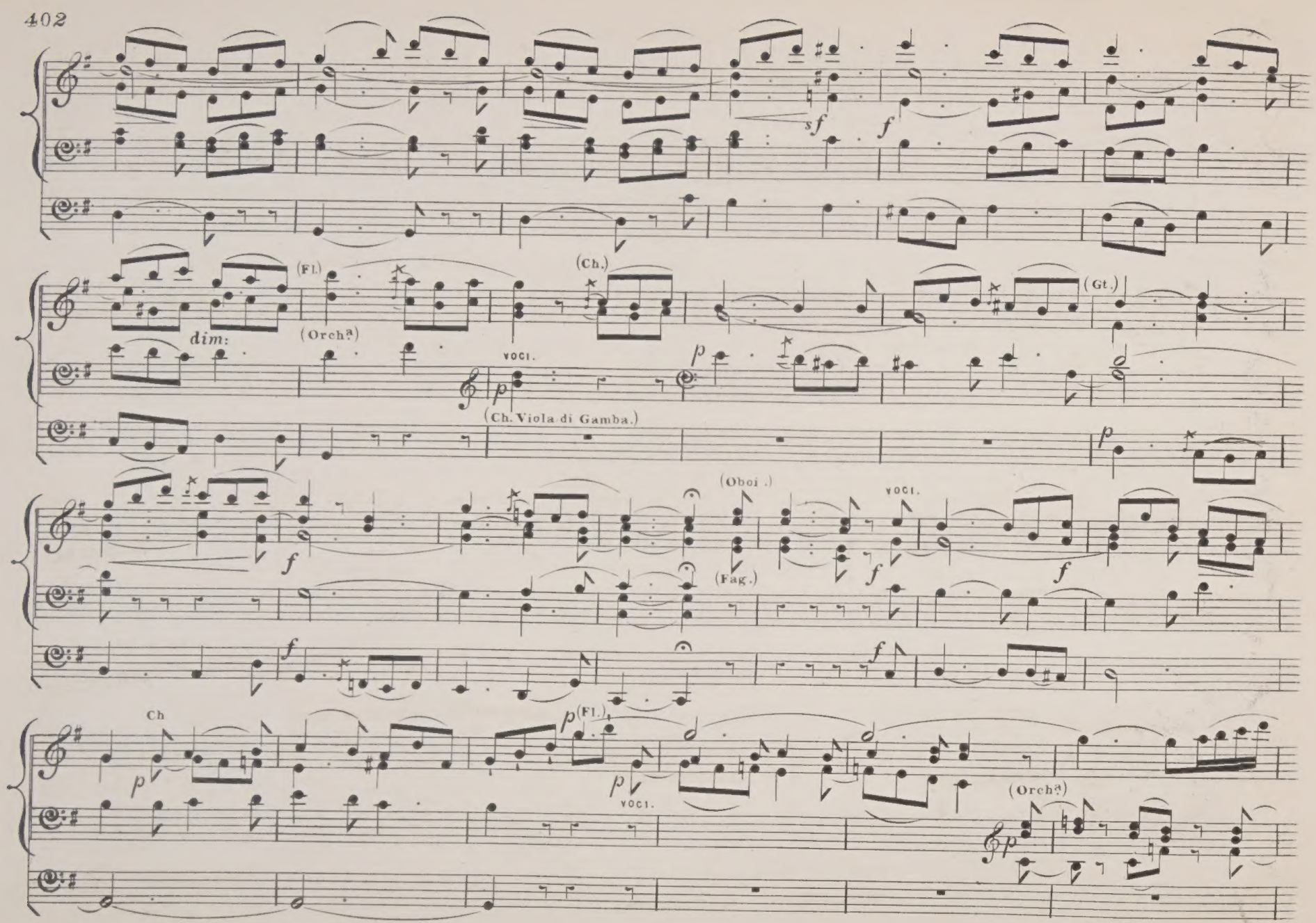

f
(Gt. Full without Reeds.)
f
ff
(Reeds.)
f
hr
f

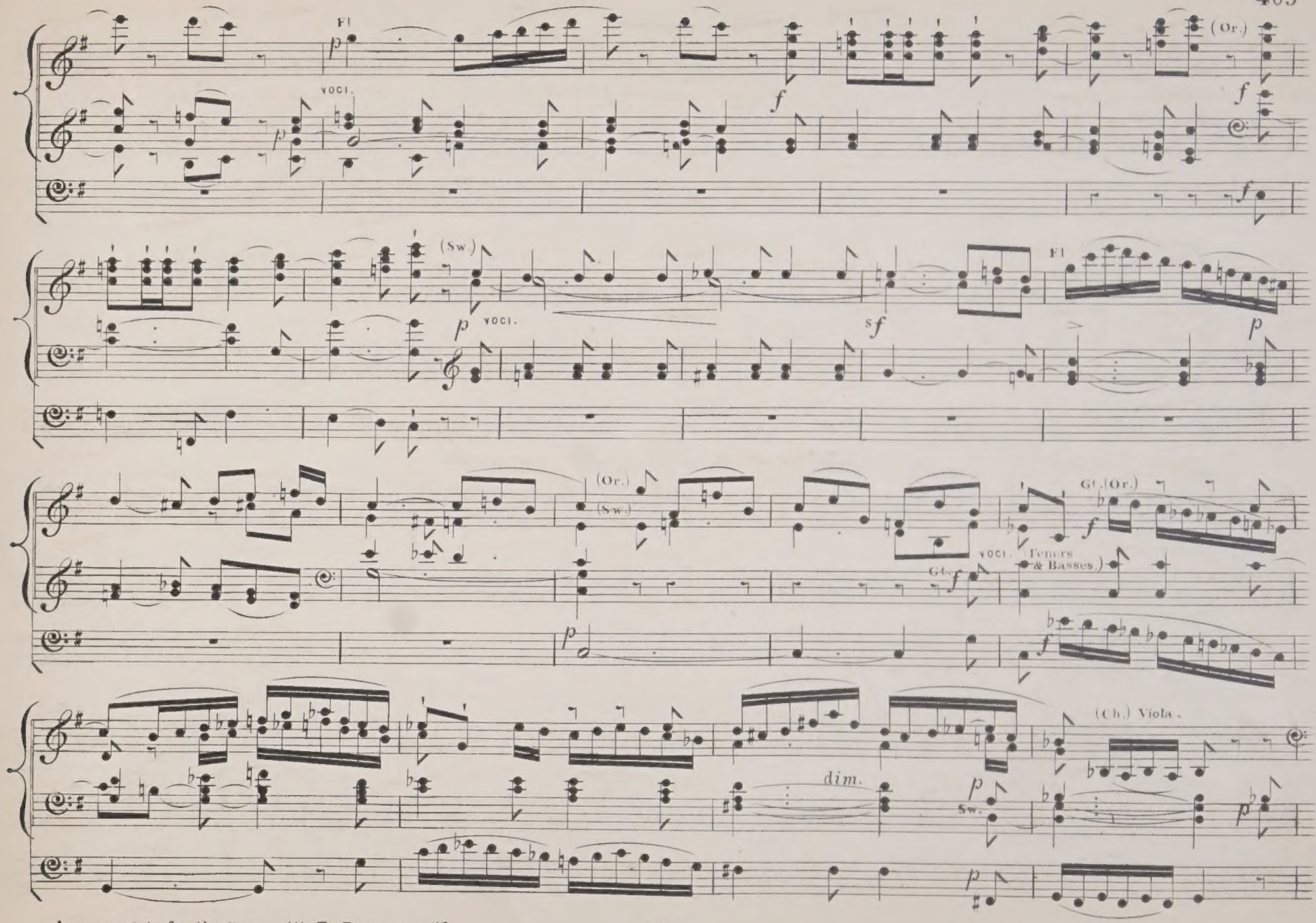

ff
rall:
ff
p rall:
f
Tempo.
p
f

p (Sw.)
(Gt.)
p Clar.
mp
(Sw.)
(Gt.)
(Sw.)
p
Ch.
mp
(Gt.)
(Sw.)
(Gt.)
p (Sw.)
p
Gt.
(Ch.)
Flutes 8 & 4 ft.)
(Gt.)
mf
(Gt.)
f
(Sw.)
p
pp
rall.
f

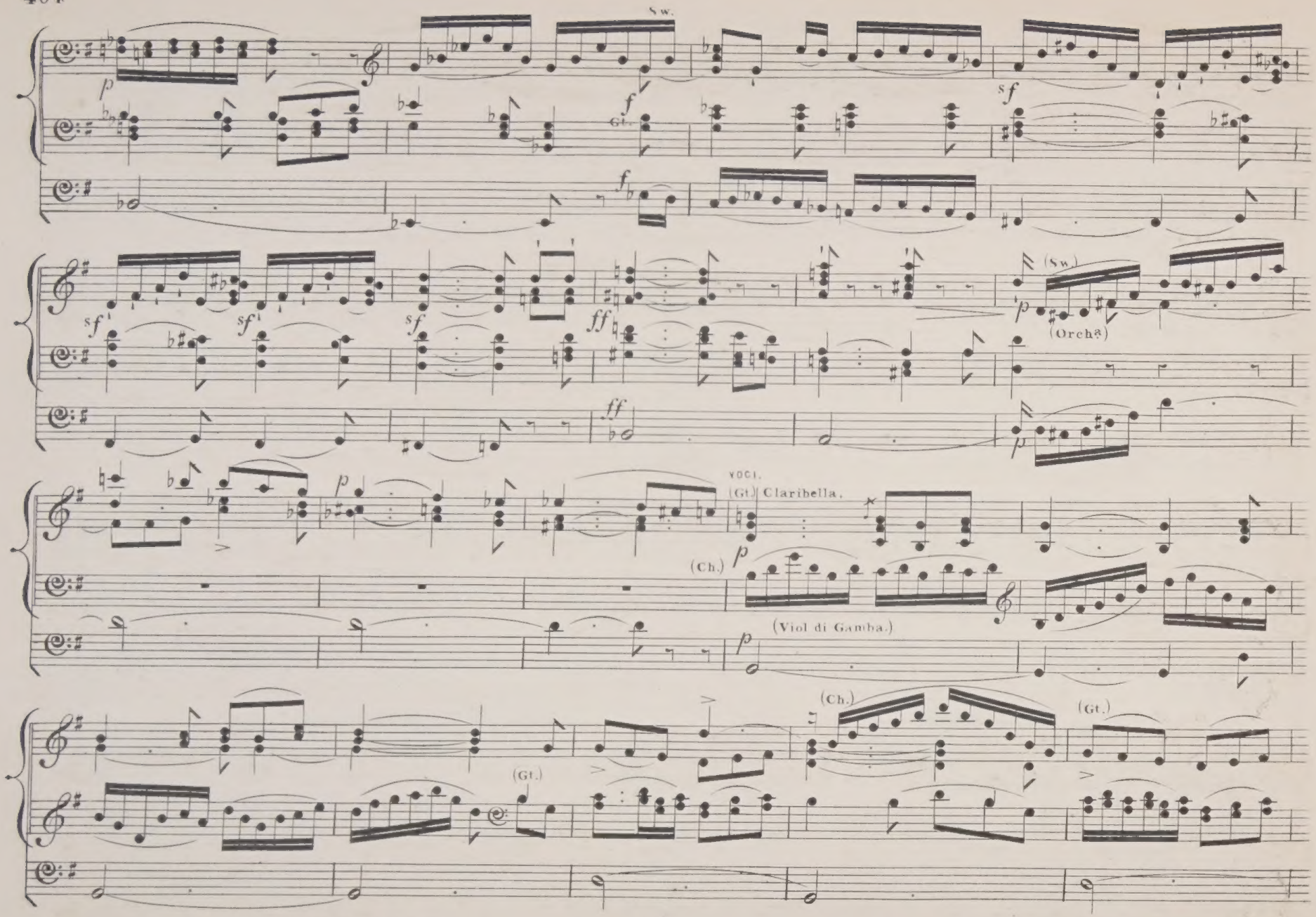
THE SEASONS.

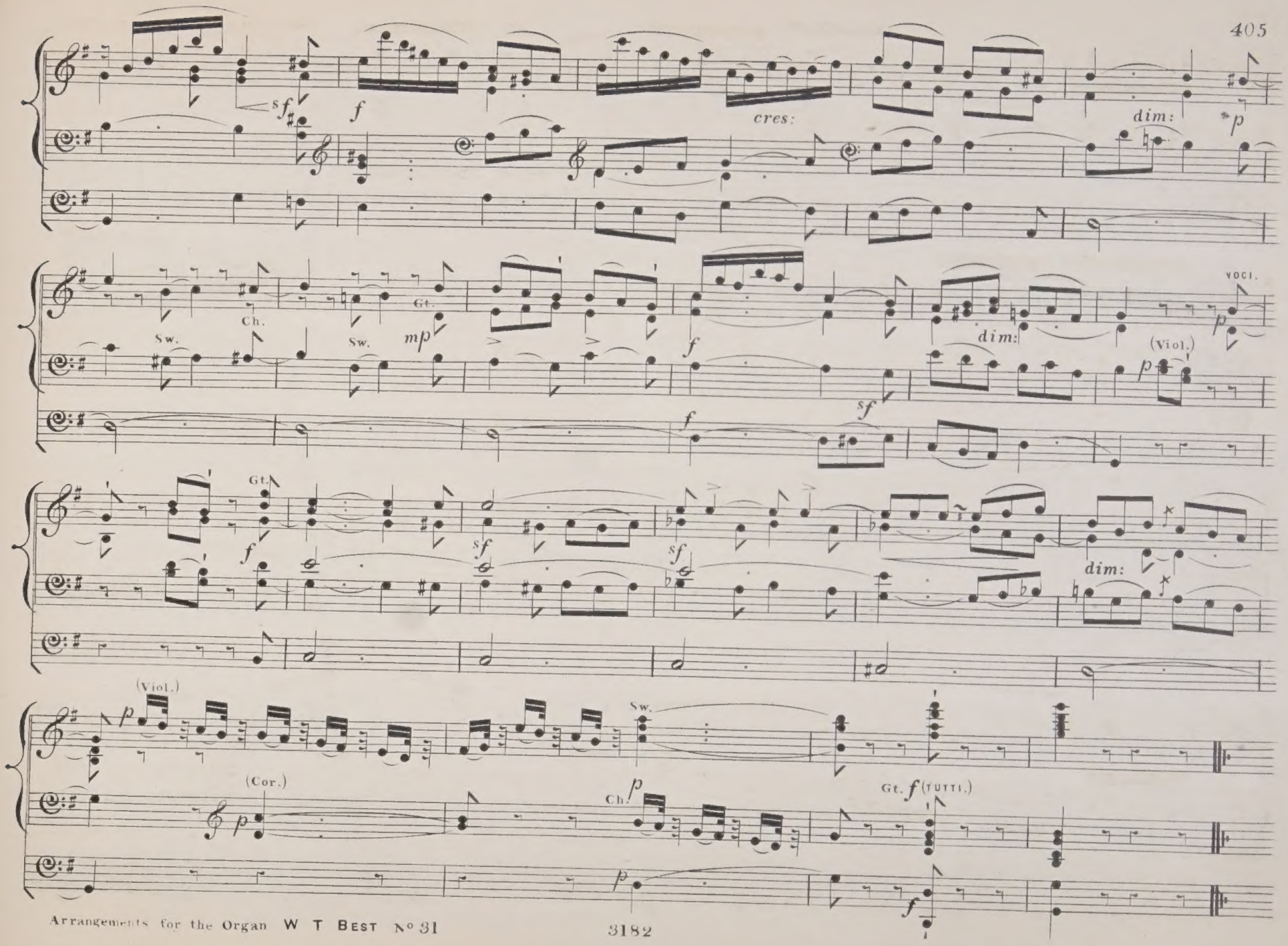
CHORUS

"Come, gentle Spring."

HAYDN.


sf
f
(Fl.)
(Ch.)
(Gt.)
dim:
(Orchª)
VOCI.
p
(Ch. Viola di Gamba.)
(Oboi.)
(Fag.)
Ch
(Fl.)
(Orchª)

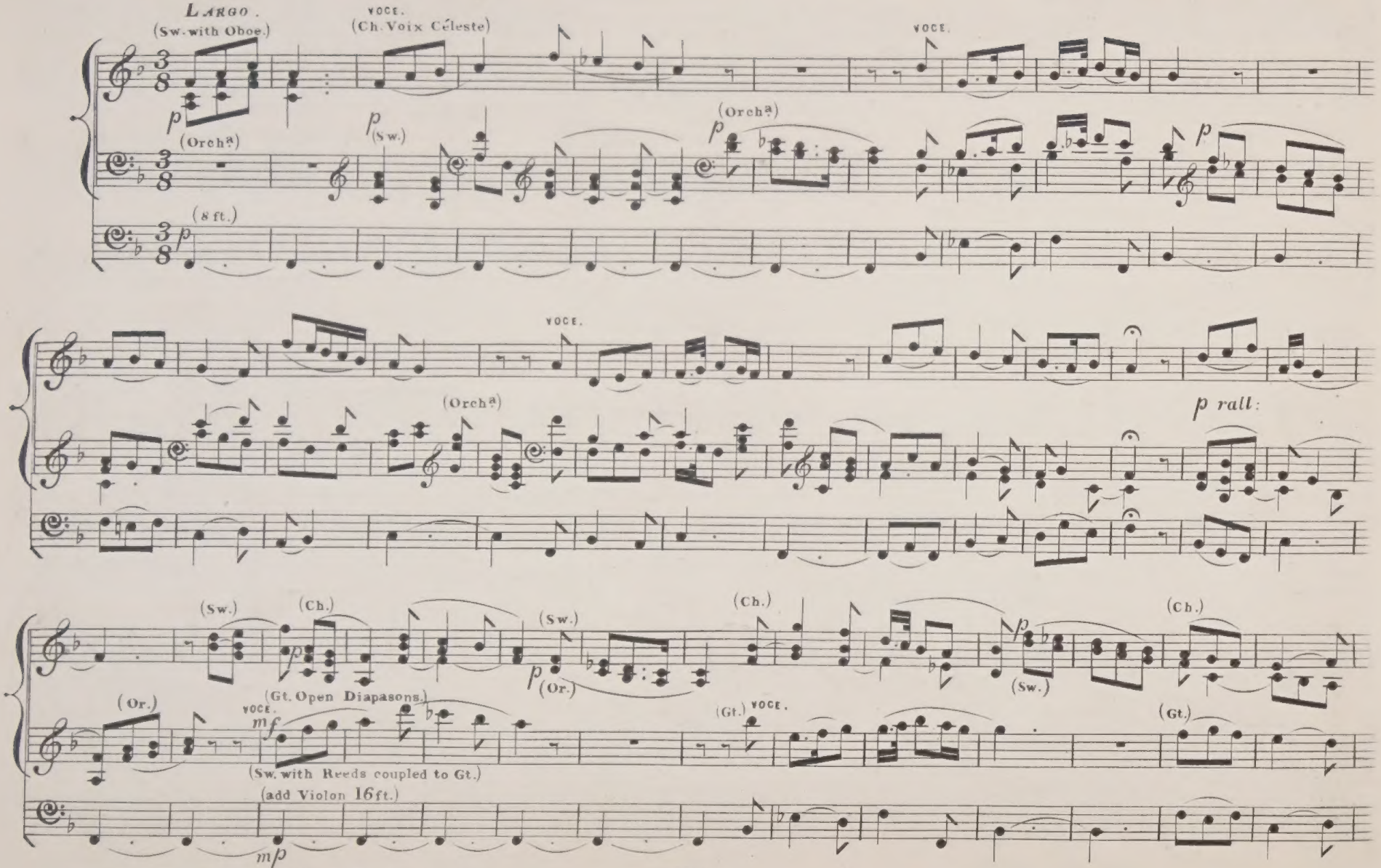

Fl
p
VOCI.
f
(Or.)
f
(Sw)
p
VOCI.
sf
Fl
p
(Or.)
(Sw.)
Gt (Or.)
f
VOCI. (Tenors & Basses.)
Gt.
f
p
f
(Ch.) Viola.
dim.
p
Sw.
p
p

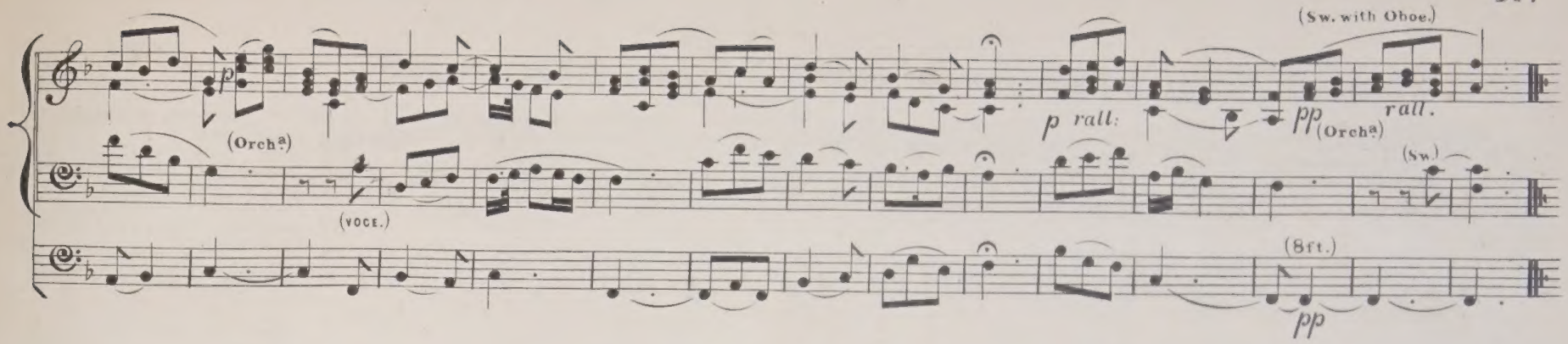

Sw.
Gt.
(Sw.)
(Orch.ª)
VOCI.
(Gt.) Claribella.
(Ch.)
(Viol di Gamba.)
(Ch.)
(Gt.)
(Gt.)


sf
f
cres:
dim:
p
Sw.
Ch.
Gt.
Sw.
mp
f
dim:
VOCI.
p
(Viol.)
p
f
sf
Gt.
f
sf
sf
dim:
(Viol.)
p
Sw.
(Cor.)
p
Ch.
p
Gt. f (TUTTI.)
p
f

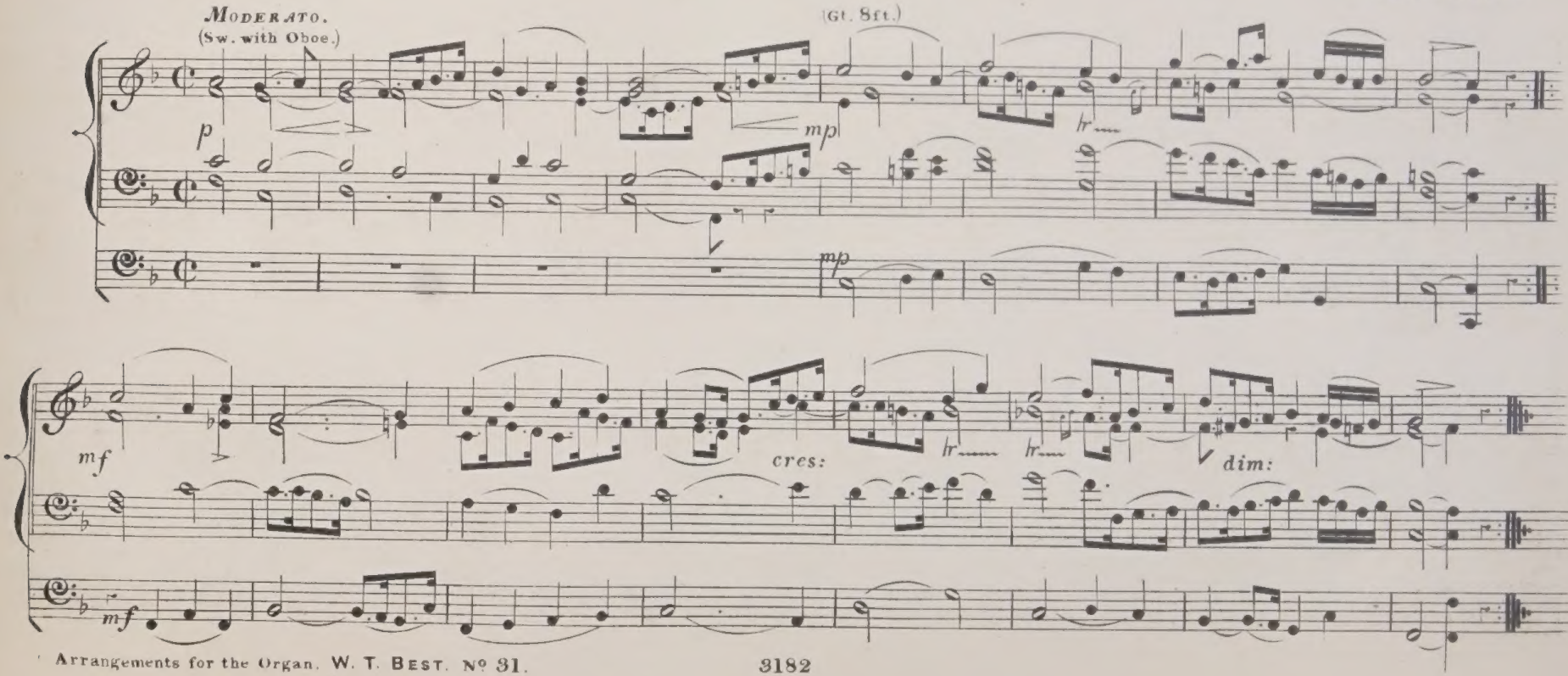
AIR

SAUL. "Sin not, O King." HANDEL.





March.

IDOMENEO. MOZART.

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No.		
1	Adagio and Grand Fugue in C minor ...	Mozart
	Double Chorus, "Who is like unto Thee?"	Handel
	Introduction to the Third Part of the *Creation*	Haydn
2	Chorus, "Some put their trust" ...	Dr. Croft
	Andante from the Sixth Quartett ...	Mozart
	Chorus, "He trusted in God"	Handel
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	Choral Fugue from a Motett	Graun
	Chorale, "Nun freut euch lieben" ...	Ducis
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	Chorus, "Wretched Lovers"	Handel
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	Motett, "Insanæ et vanæ curæ" ...	Haydn
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	Chorus from a Motett...	Bach
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	Chorus, "We come," *Judas Maccabæus* }	
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	Andante from the Symphony in E flat, No. 2	Haydn
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	Choral Fugue, "Et vitam," Mass in D major	Righini
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	Sarabande from the Second Violin Sonata	Bach
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	Military March (Posthumous Work) ...	Beethoven
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	Air, "Honour and Arms," *Samson* ...	Handel
	Minuet from the Pianoforte Works ...	Beethoven
55	Adagio Religioso, *Lobgesang* ...	Mendelssohn
	Choral Fugue, "Let us sing His hallow'd praises" (Op. 96) ...	Mendelssohn
	Chorale, "O God, thou holy Lord" ...	Bach
56	Adagio from the Fourth Symphony ...	Beethoven
	Allegretto Scherzando (Eighth Symphony)	Beethoven
57	Overture, *Esther*	Handel
	Andante from the Fifth Quintett ...	Mozart
58	Adagio and Grand Fugue in C major (Fifth Sonata for Violin)	Bach
59	Overture to the Opera of *Porus* ...	Handel
	Allegretto from the Seventh Symphony ...	Beethoven
60	Allegretto Maestoso from the Serenade in E flat, for Wind Instruments ...	Mozart
	Chorus, "So let us go in peace and joy"...	Bach

CONTENTS OF VOLUME IV.

No.		
61	Overture, *Athalie*	Mendelssohn
62	Motett, "Hear my Prayer" ...	Mendelssohn
	Gavotta e Rondo (Sixth Sonata for Violin)	Bach
63	Overture, *Jessonda*	Spohr
64	Grand March in D (Op. 45)	Beethoven
	Andante from a Sonata in C (4 hands) ...	Mozart
65	Andante (Clock Movement), 4th Sym., in D	Haydn
	Air and Chorus, "Almighty Ruler," *Josnua*	Handel
66	Andante Cantabile, Fourth Symphony in C	Mozart
	Air and Chorus, "Shall I in Mamre's fertile plains," *Joshua*	Handel
67	Sonata in D major, composed for the Pianoforte, 4 hands (Op. 3) ...	Mozart
68	Allegretto from the Fourth Symphony	Mendelssohn
	Andante con Variazioni from the Serenade for Flute, Violin and Viola (Op. 25)	Beethoven
69	War March of Priests, *Athalie* ...	Mendelssohn
	Andantino, Second Entr'acte to the Drama *Rosamunde*	F. Schubert
70	Duet and Chorus, "Sion now her head," "Tune your harps," *Judas Maccabæus*	Handel
	Andante from P. F. Duets (Op. 85, No. 3)	R. Schumann
	Andantino from the Pianoforte Duets (Op. 85, No. 6)	R. Schumann
71	Andantino, P.F. Sonata in A minor (Op. 164)	F. Schubert
	Chorus, "God found them guilty" ...	Handel
	Marziale from the Characteristic Pieces for the Pianoforte (Op. 68, No. 29)	R. Schumann
	Andantino from ditto (Op. No. 15)	R. Schumann
72	Adagio from the Trio (Op. 3)	Beethoven
	March in C minor	F. Spindler
73	Chorus, "Swell the full chorus," *Solomon*	Handel
	Prelude in C minor	F. Chopin
	Marche Religieuse	Adolphe Adam
74	The Harmonious Blacksmith	Handel
	Andantino. Pensées Musicales for the Pianoforte (Op. 94, No. 2)...	F. Schubert
	Largo, P.F. Sonata in A (No. 2, Op. 2) ...	Beethoven
75	Allegretto from the 4th Sonata (Op. 70) ...	Weber
	Tema con Variazioni from Serenade (Op. 8)	Beethoven
	Short Prelude and Fugue in C ...	... J. L. Krebs
76	Fugue in G minor (Pianoforte Works) ...	J. S. Bach
	Fantasia in F, composed for a Mechanical Organ	Mozart
77	Sarabande and Gavotte in E (Suites Francaises)	Bach
	Gavotte in G ... ... ditto	Bach
	Gavotte & Musette in G minor (Suites Anglaises)	Bach
	Sarabande in F ... ... ditto	Bach
	Sarabande and Bourée in A minor ditto	Bach
	Gavotte and Musette in D minor ditto	Bach
78	Chorus, "Music spread thy voice," *Solomon*	Handel
	Funeral March (Lieder ohne Worte, No. 27)	Mendelssohn
	Chanson Orientale (Op. 66, No. 4)	R. Schumann
	Fugue in B minor	Albrechtsberger
	Fugue in F (Suite de Pièces)	Handel
79	Chorus, "Hallelujah" (*Occasional Oratorio*)	Handel
	Minuetto and Polacca (Notturno. Op. 34)	Spohr
80	Hunting Song (Op. 82) ...	R. Schumann
	Overture, *Jubilee*	Weber

(END OF THE FOURTH VOLUME.)

(To be continued.)

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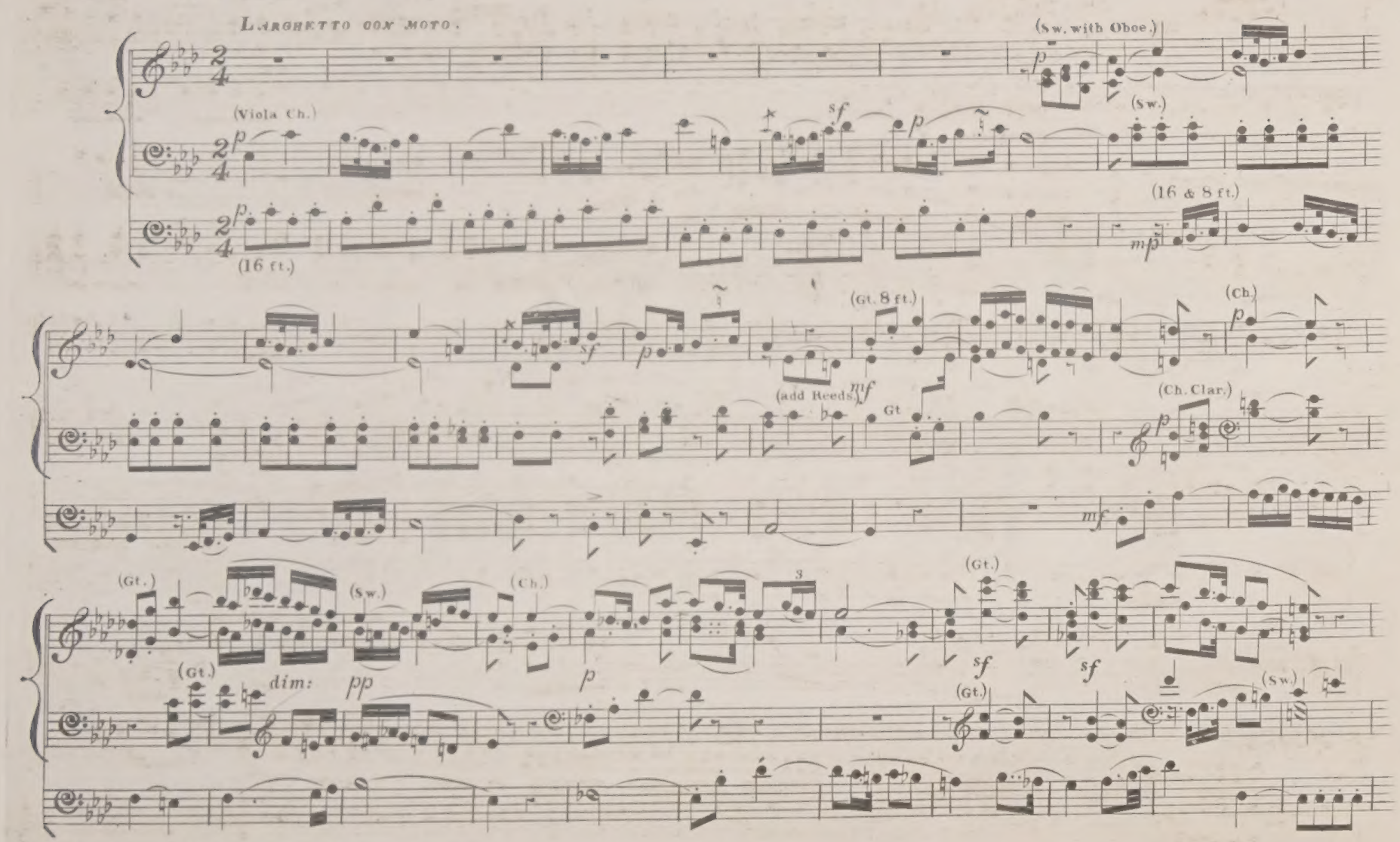
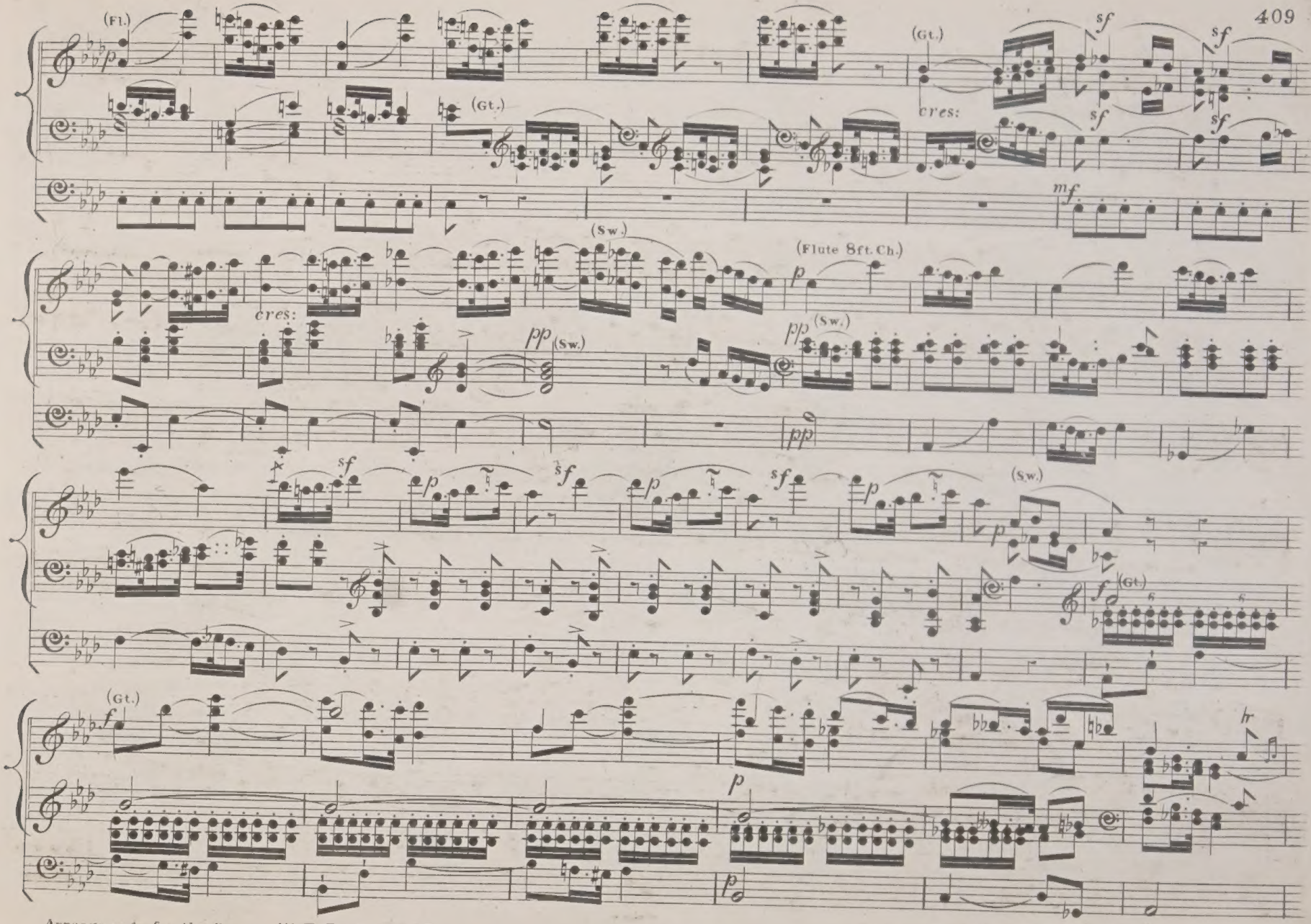
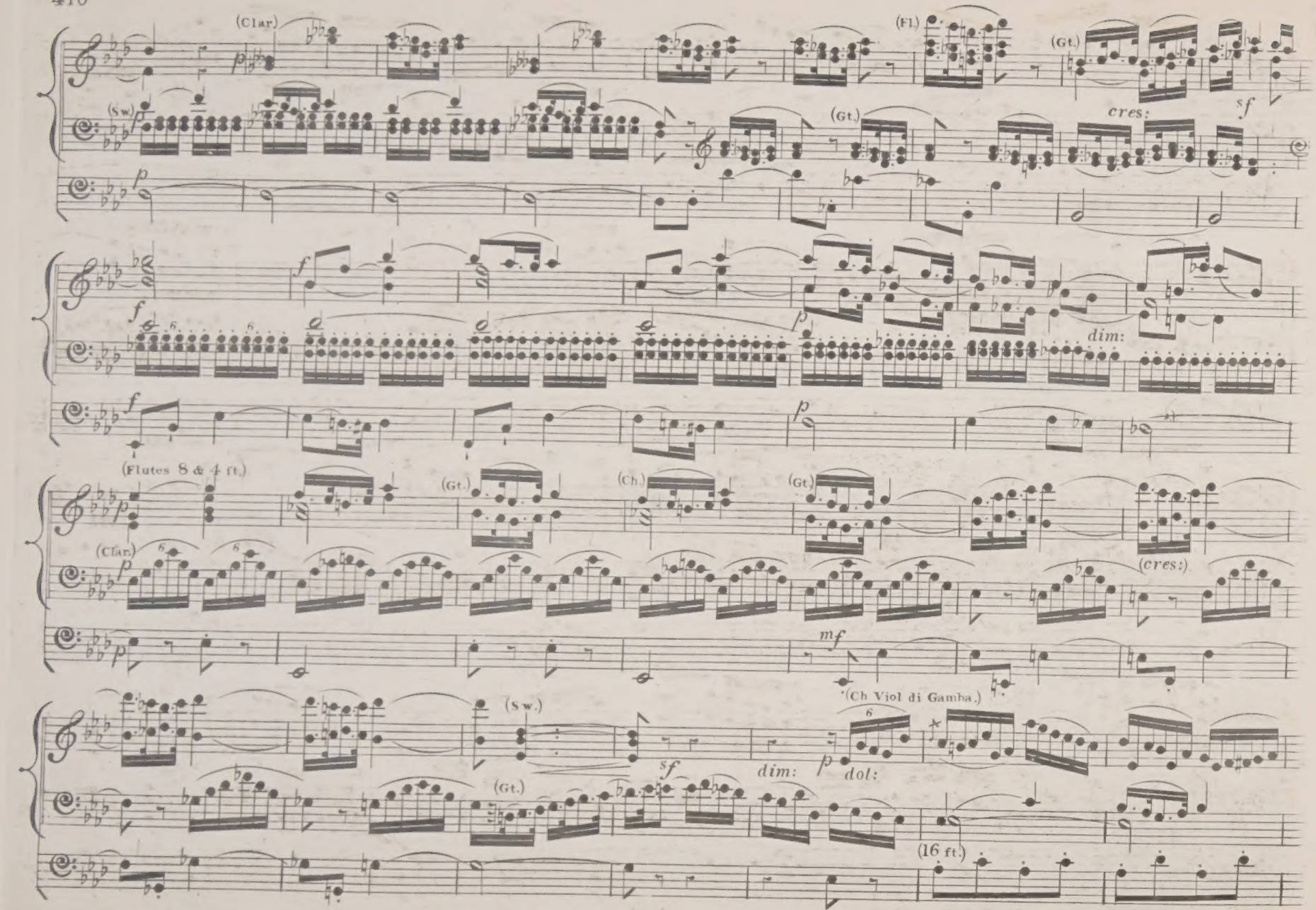
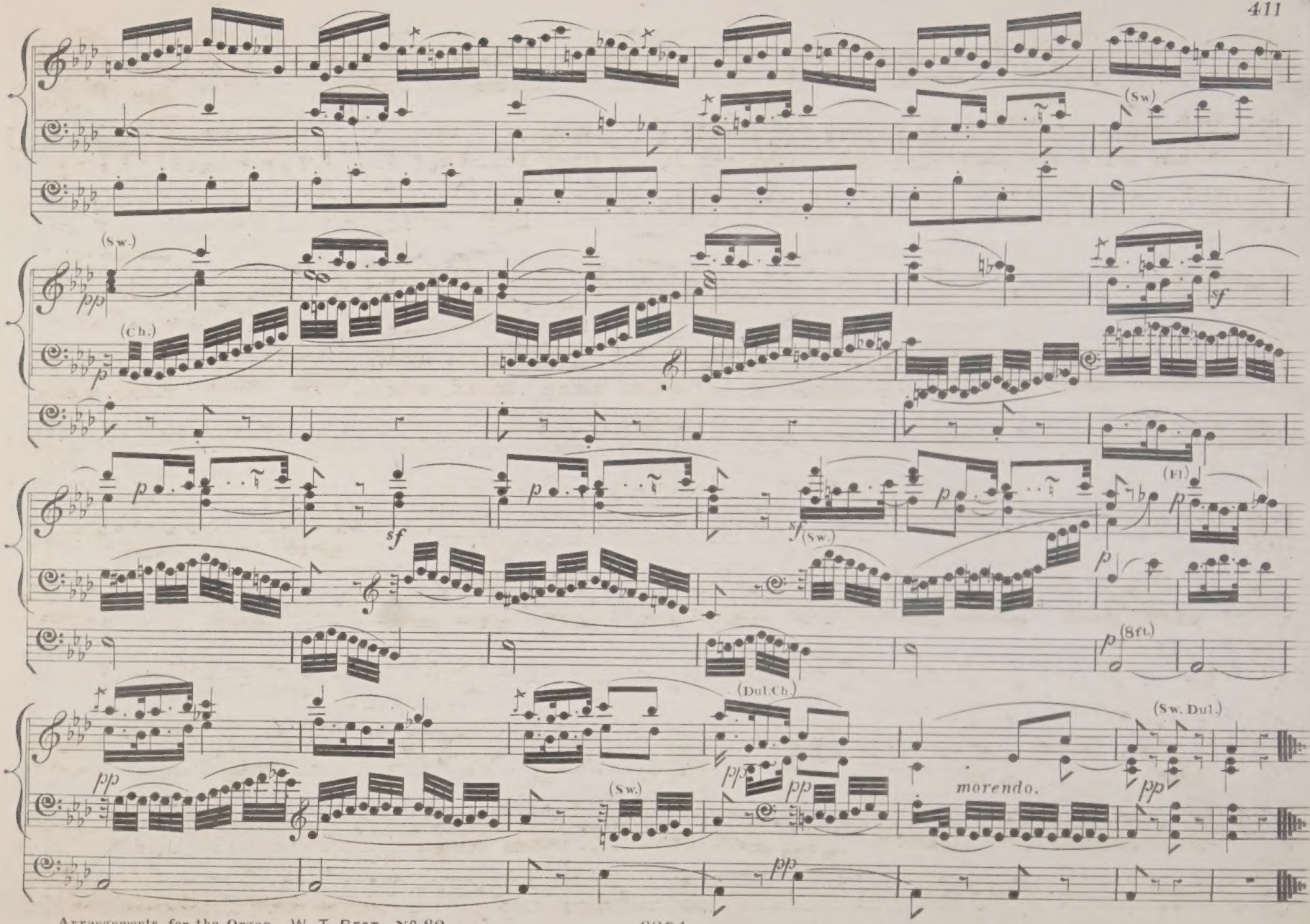
SPOHR.



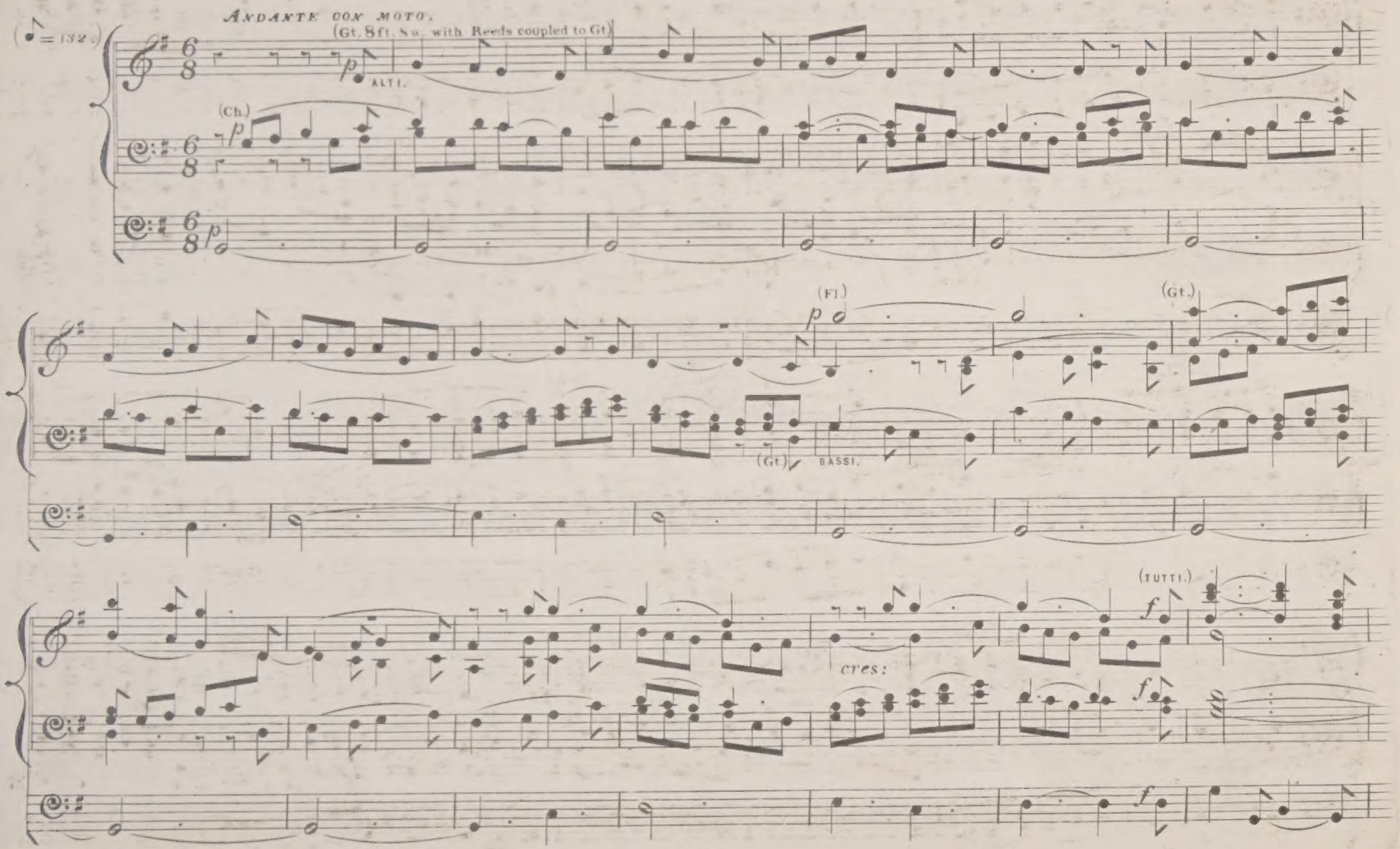

(Fl.)
(Gt.)
(Gt.)
cres:
(Sw.)
(Flute 8ft. Ch.)
cres:
(Sw.)
(Sw.)
(Sw.)
(Gt.)
(Gt.)

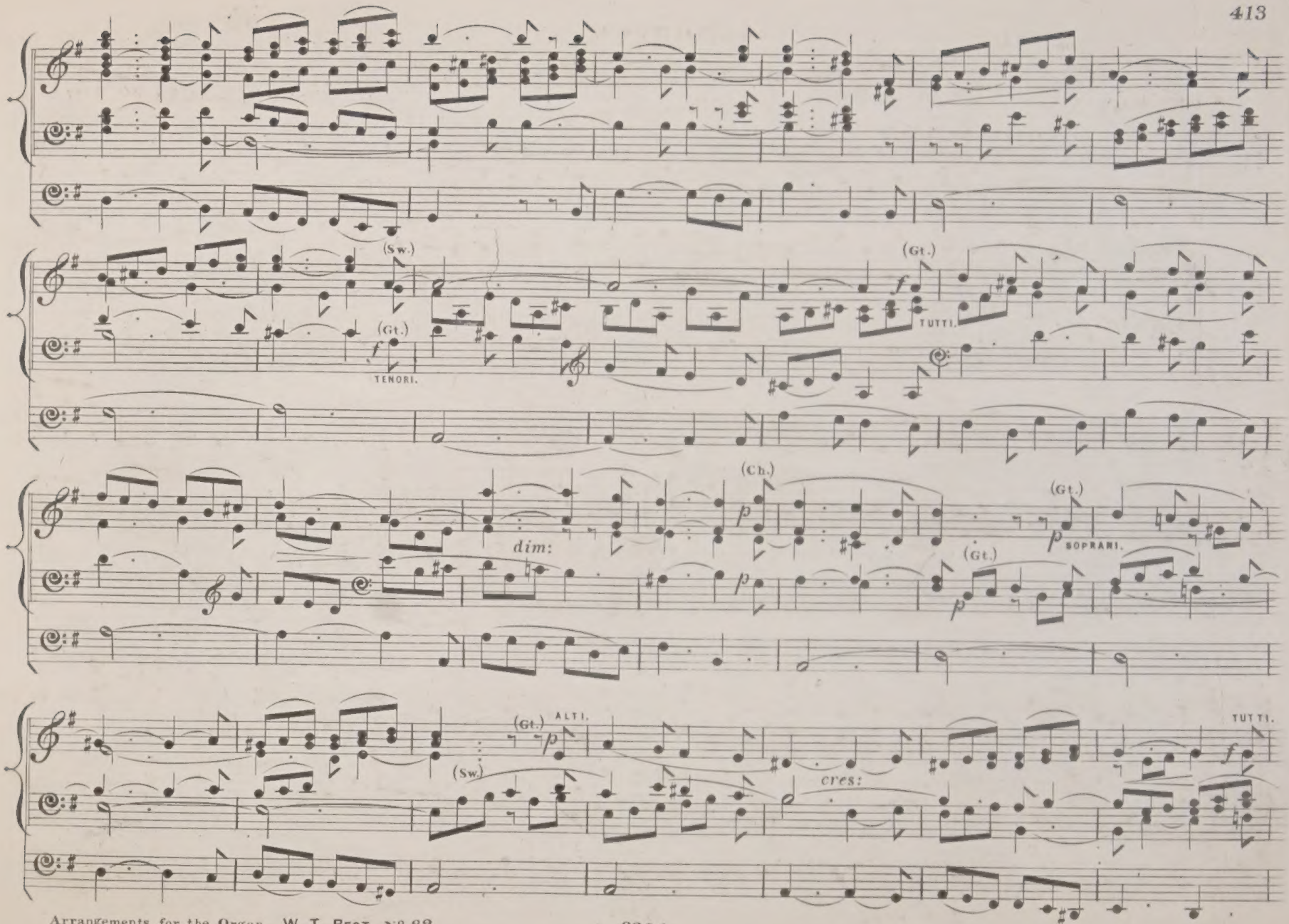

(Clar.)
(Fl.)
(Gt.)
(Sw.)
cres:
sf
dim:
(Flutes 8 & 4 ft.)
(Ch.)
(cres:)
mf
(Ch Viol di Gamba.)
dol:
(16 ft.)

(Sw)
(Sw.)
pp
(Ch.)
p
sf
(Fl.)
(Sw.)
(8ft.)
(Dul.Ch.)
(Sw. Dul.)
morendo.

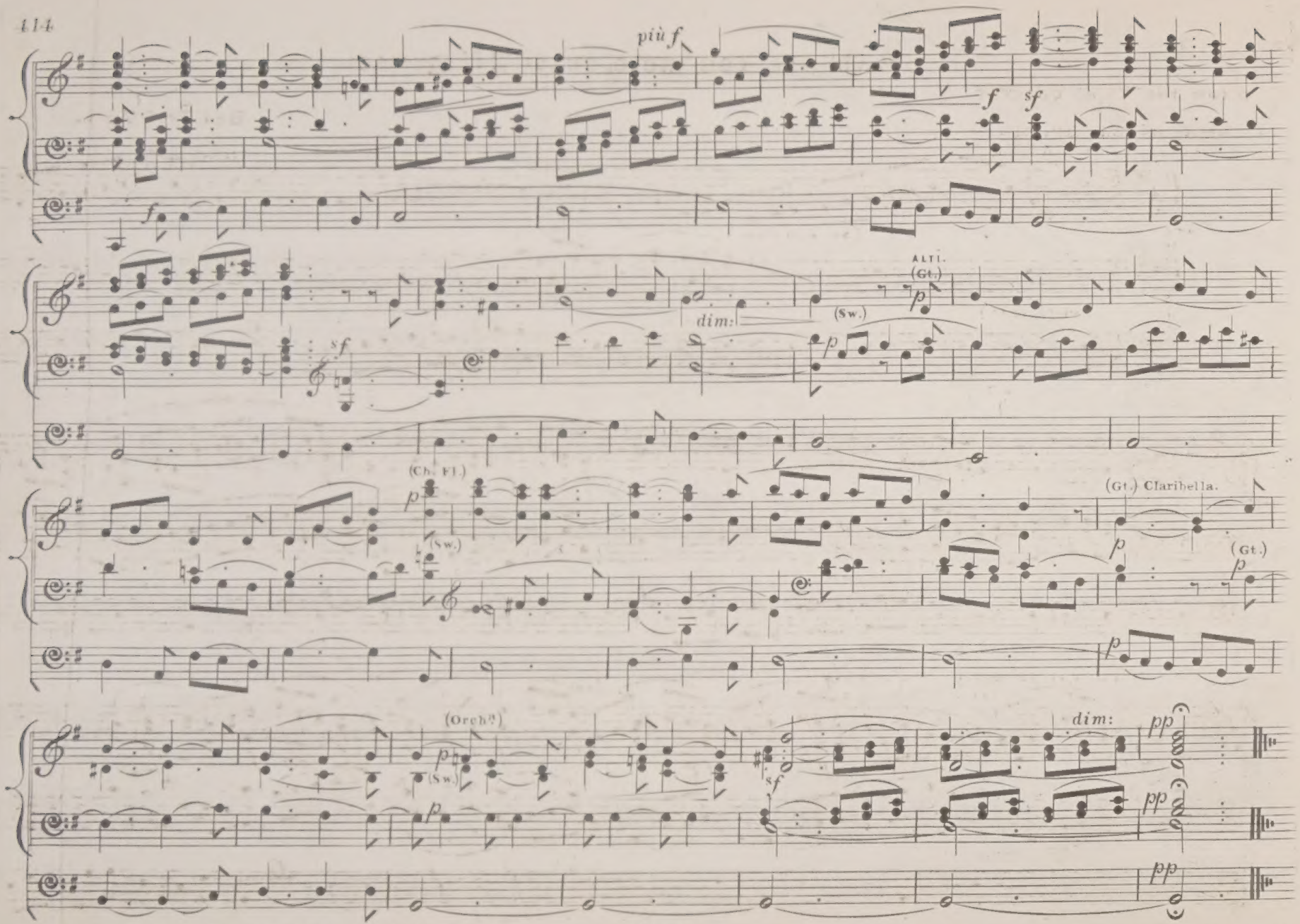
CHORUS

"How lovely are the Messengers".

St PAUL. MENDELSSOHN.



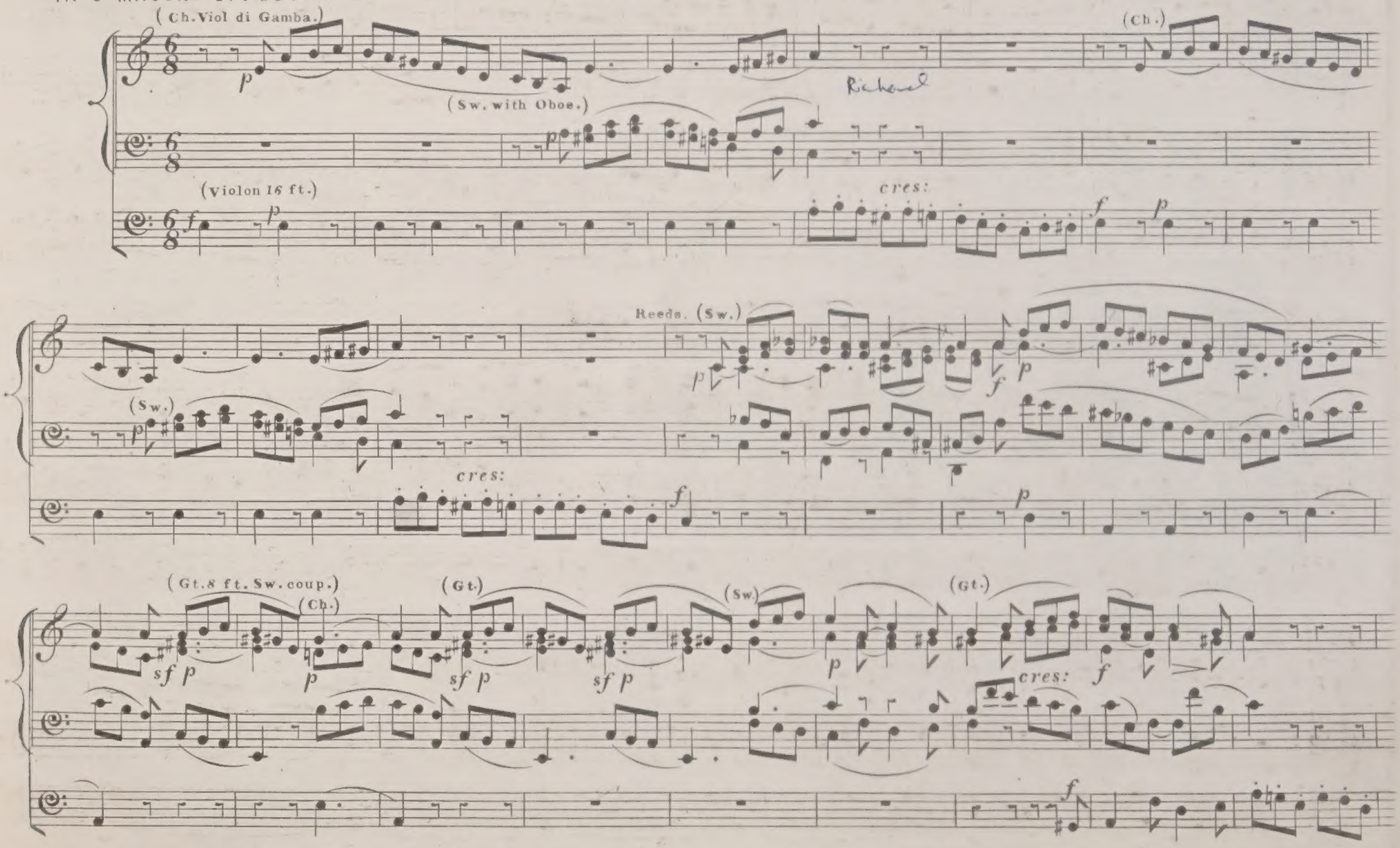
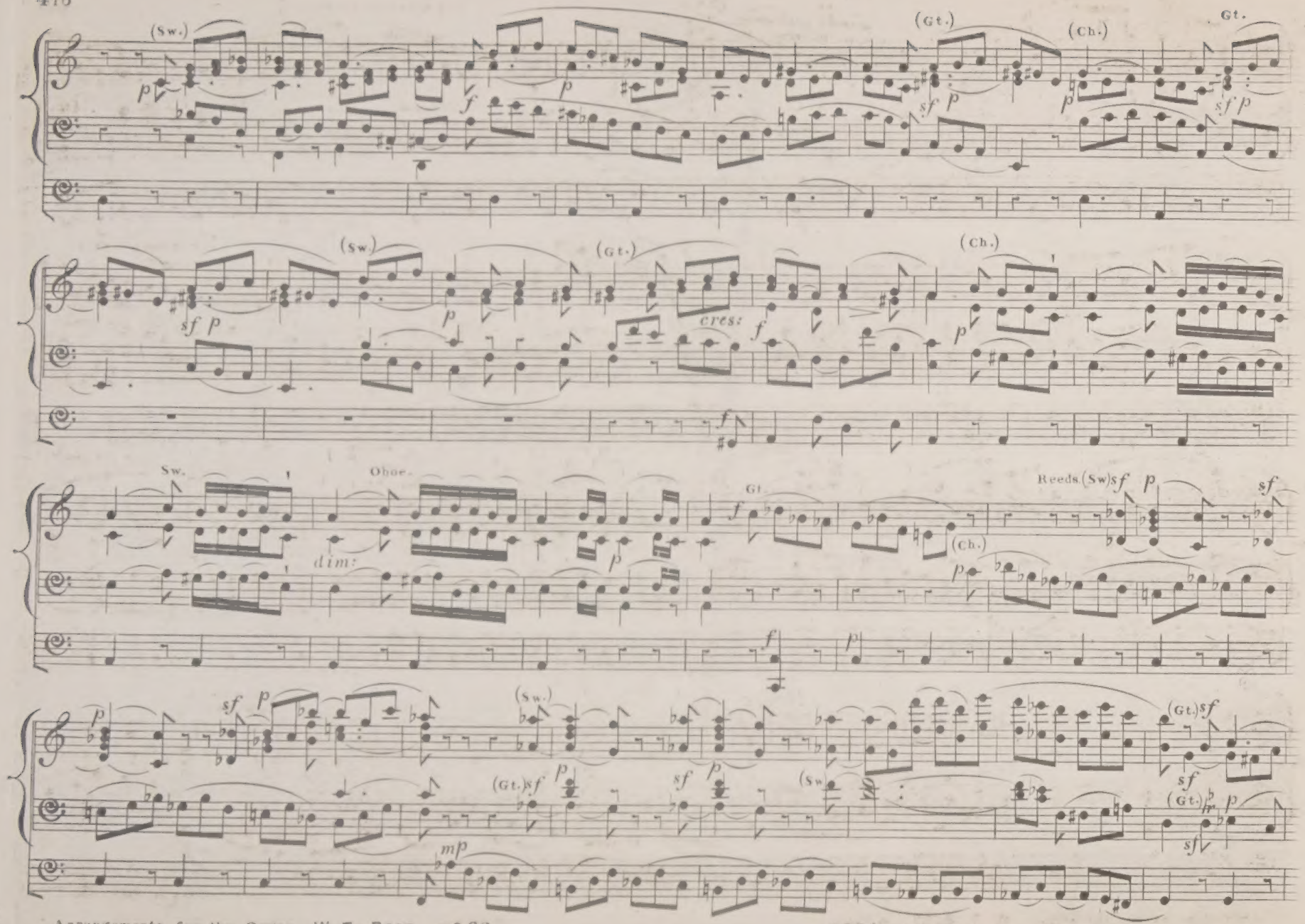
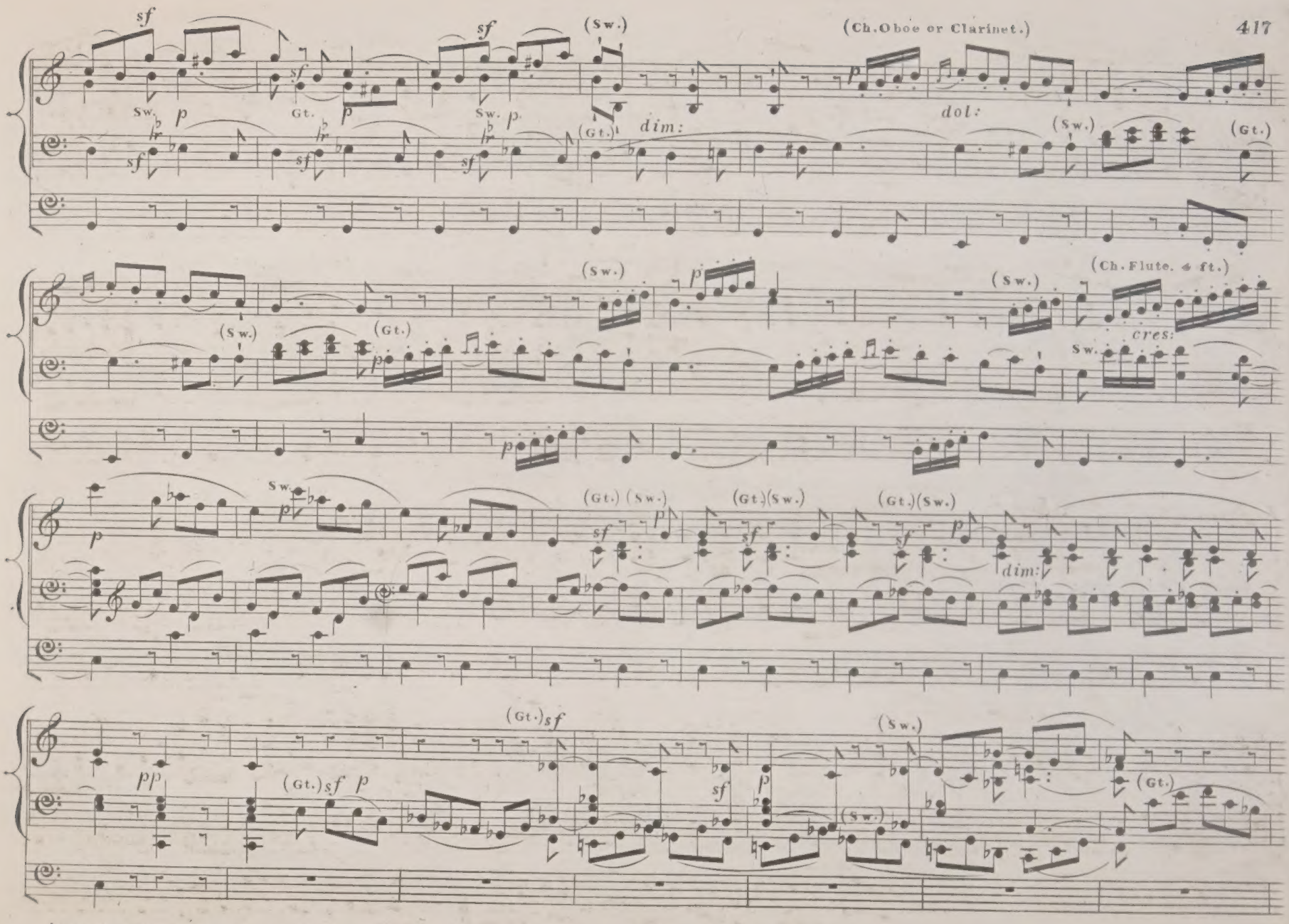

(Sw.)
(Gt.)
f
TENORI.
(Gt.)
f
TUTTI.
(Ch.)
p
dim:
(Gt.)
p
SOPRANI.
(Gt.)
p
(Gt.)
p
ALTI.
(Sw.)
cres:
TUTTI.
f

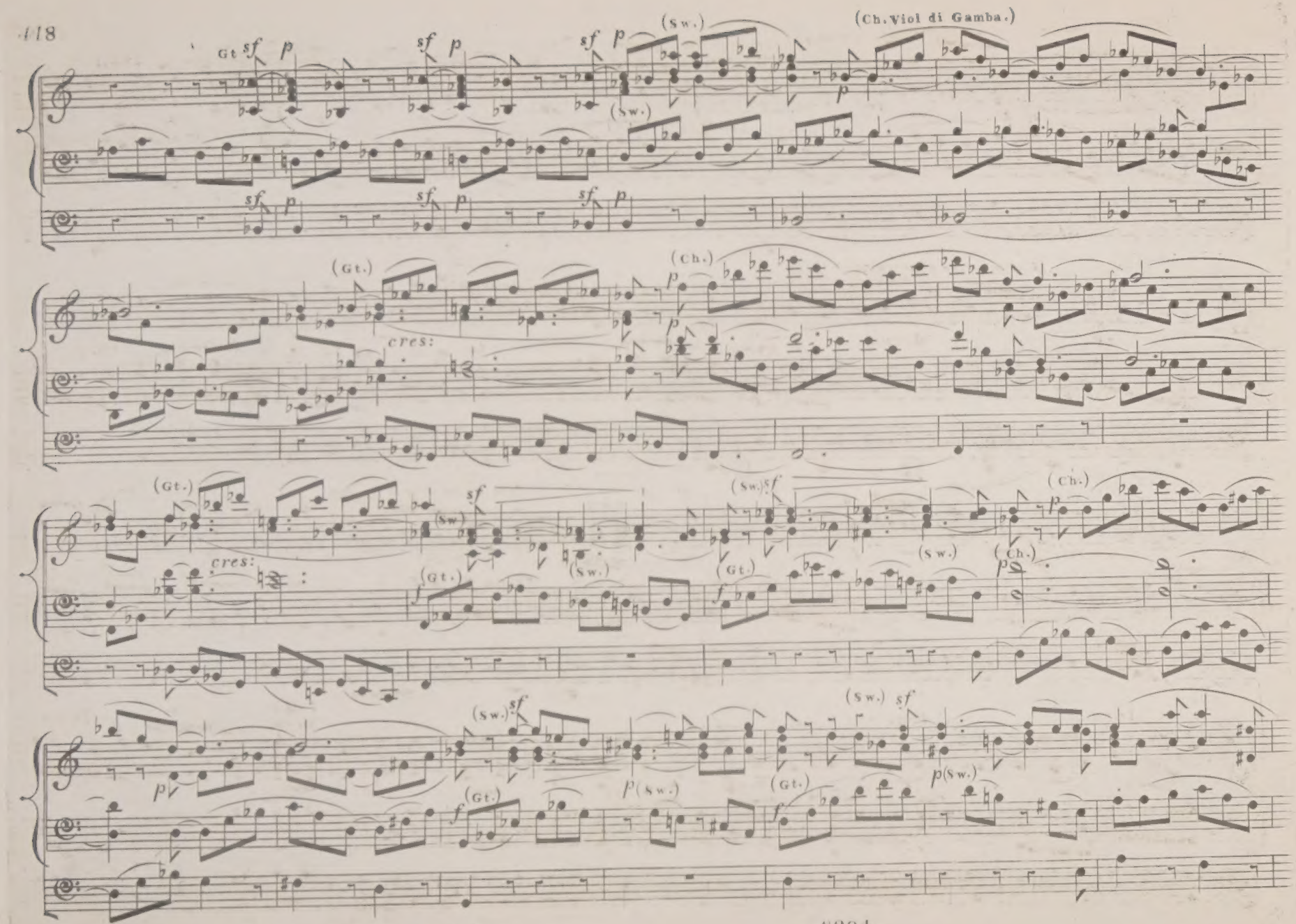
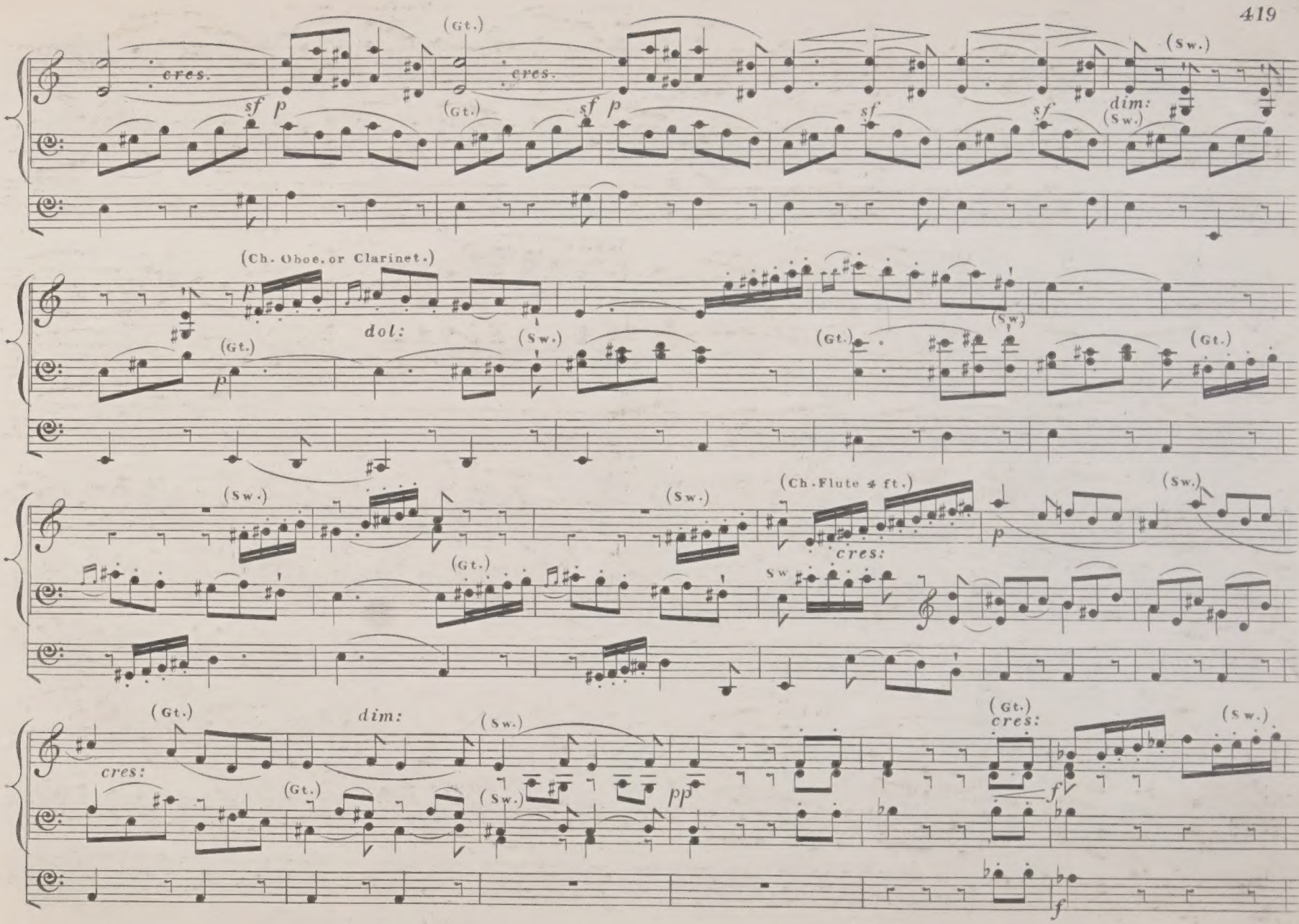
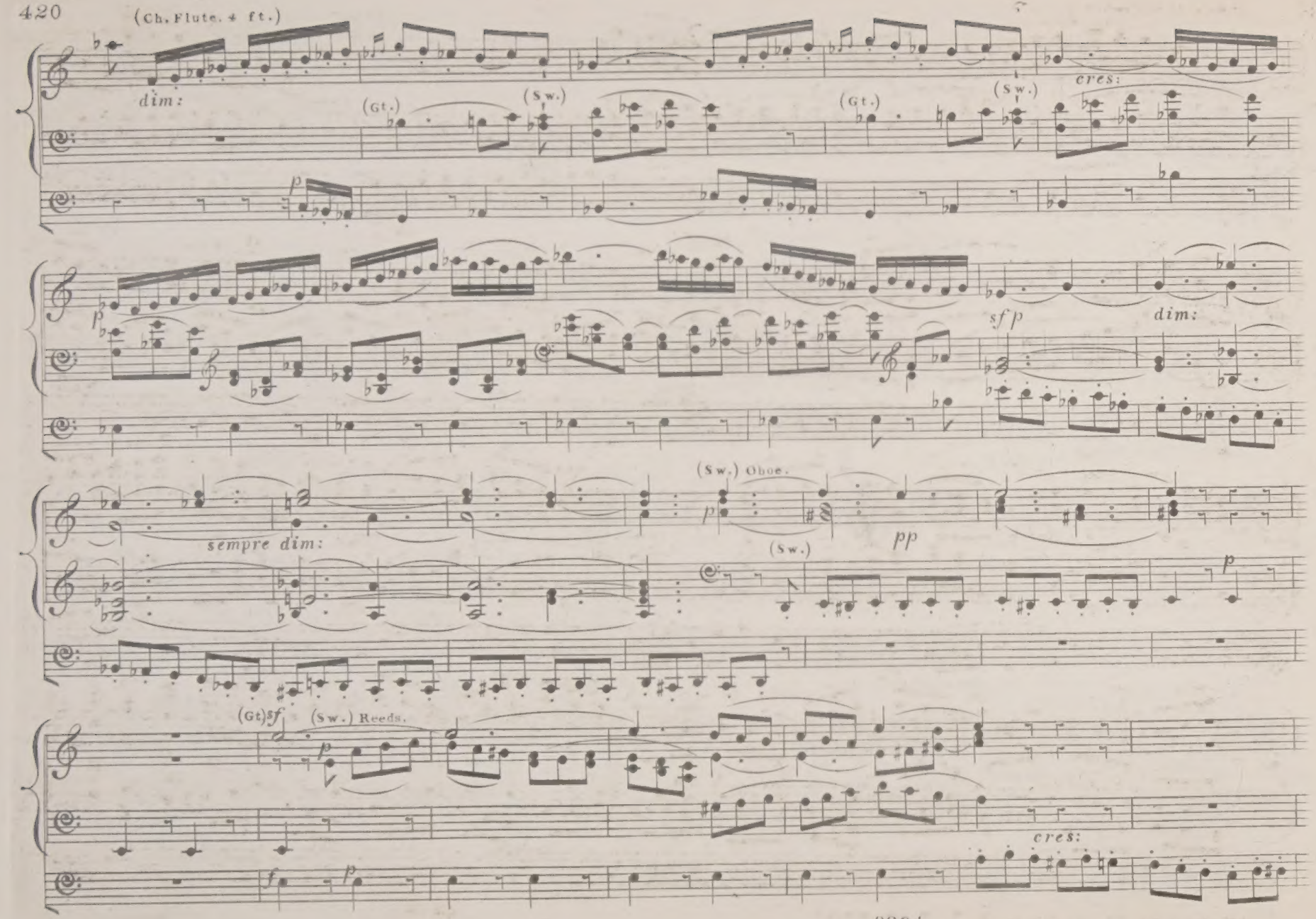

più f
f
sf
ALTI.
(Gt.)
p
dim:
(Sw.)
(Ch. Fl.)
(Gt.) Claribella.
(Orch?)
pp

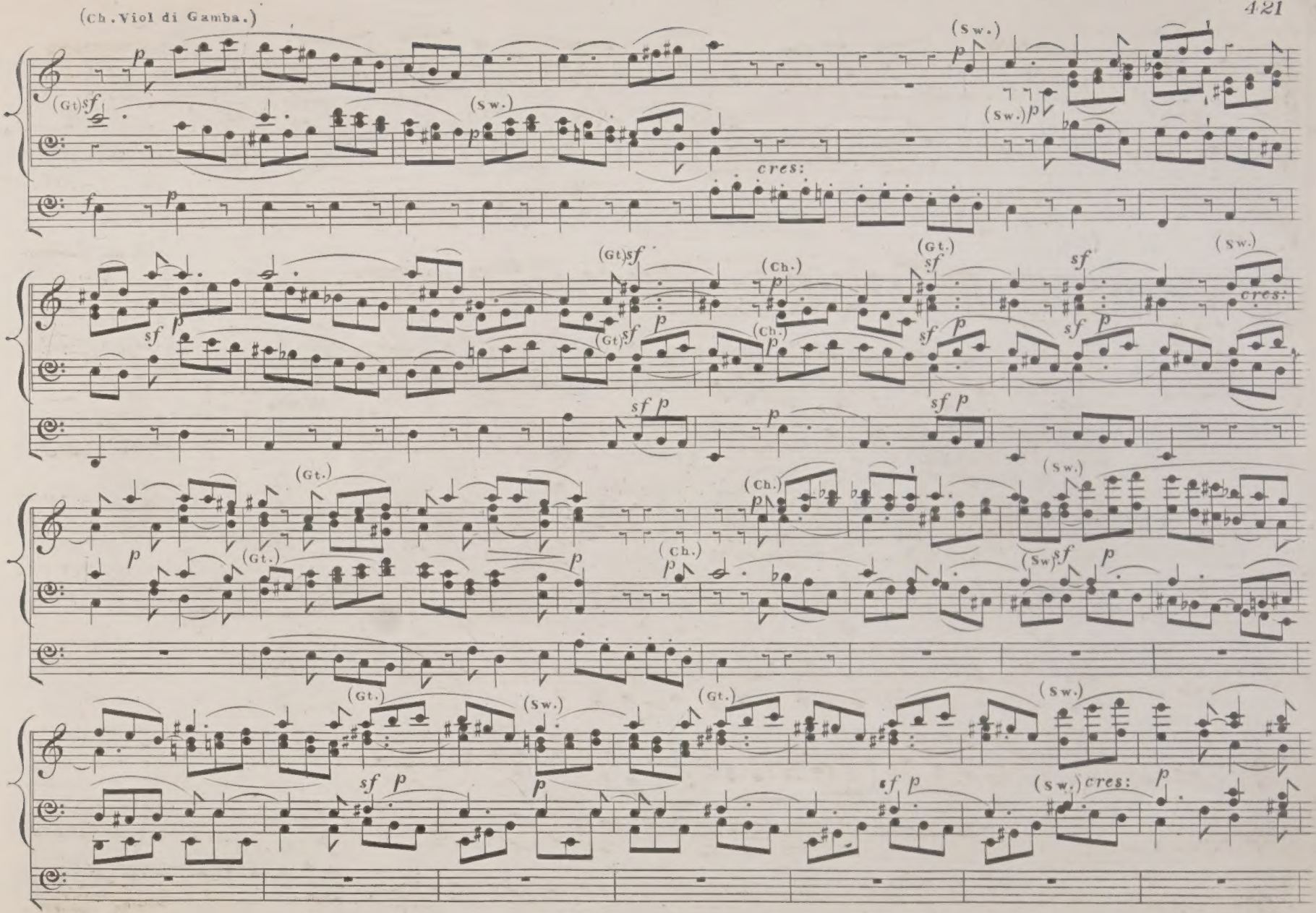
Andante con moto, quasi Allegretto.

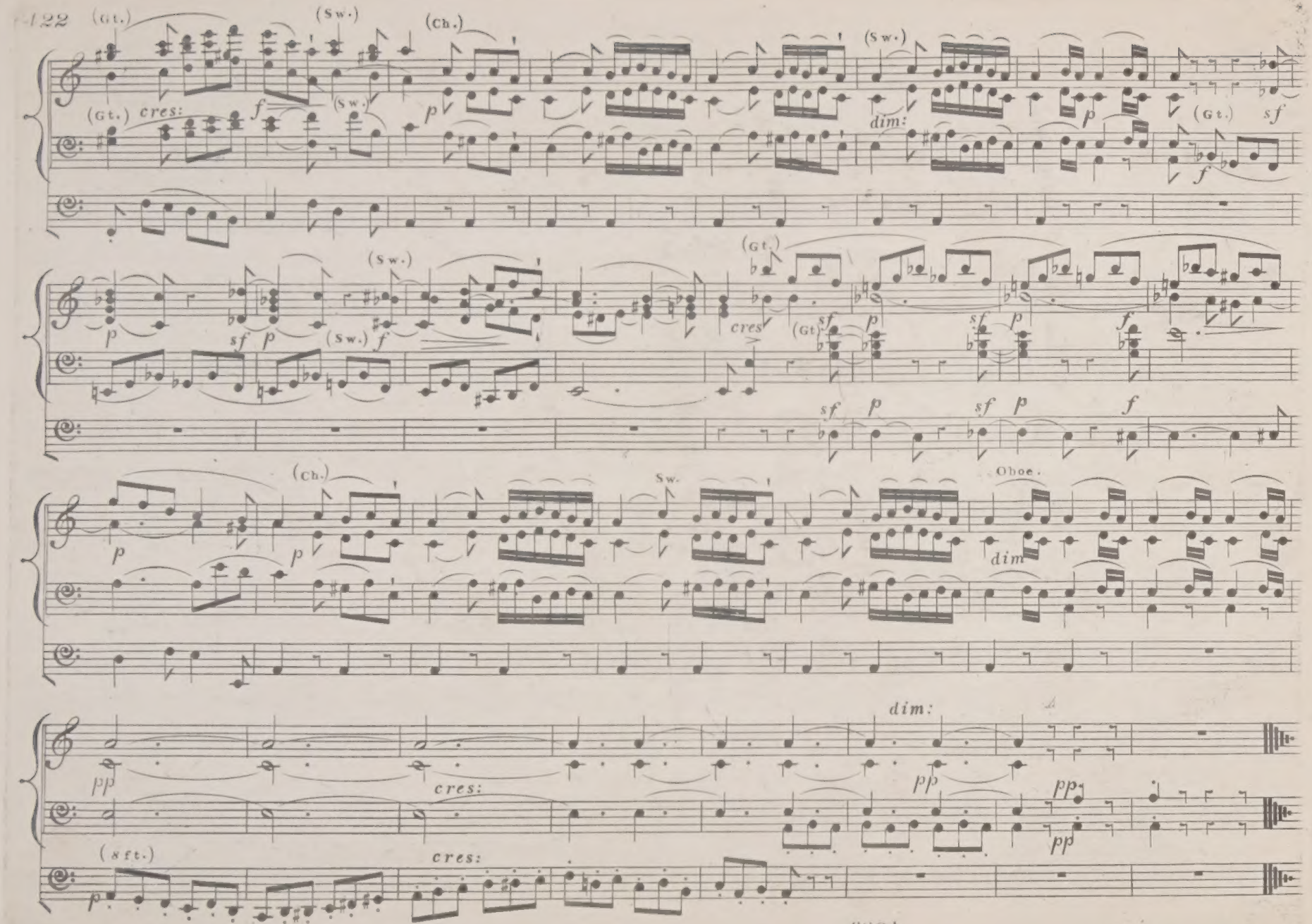
FROM THE THIRD QUARTET

IN C MAJOR. OP. 59.

BEETHOVEN.


(Sw.)
(Gt.)
(Ch.)
Gt.
(Sw)
(Gt.)
(Ch.)
Sw.
Oboe.
Gt.
Reeds.(Sw)
(Ch.)
(Sw.)
(Gt.)
(Sw.)
(Gt.)

(Ch. Oboe or Clarinet.)
(Sw.)
(Gt.)
dim:
dol:
(Ch. Flute. 4 ft.)
cres:


(Ch. Viol di Gamba.)
Gt
(Sw.)
(Gt.)
(Ch.)
cres:

(Gt.)
cres.
(Gt.)
cres.
(Sw.)
sf p
(Gt.)
sf p
sf
sf
dim:
(Sw.)
(Ch. Oboe, or Clarinet.)
p
dol:
(Gt.)
p
(Sw.)
(Sw.)
(Gt.)
(Gt.)
(Sw.)
(Sw.)
(Ch. Flute 4 ft.)
(Sw.)
cres:
p
(Gt.)
Sw
(Gt.)
dim:
(Sw.)
cres:
(Gt.)
cres:
(Sw.)
(Gt.)
(Sw.)
pp
f
f

(Ch. Flute. 4 ft.)
dim:
(Gt.)
(Sw.)
(Gt.)
(Sw.)
cres:
p
p
sf p
dim:
(Sw.) Oboe.
sempre dim:
p
pp
(Sw.)
p
(Gt) sf
(Sw.) Reeds.
p
cres:
f
p

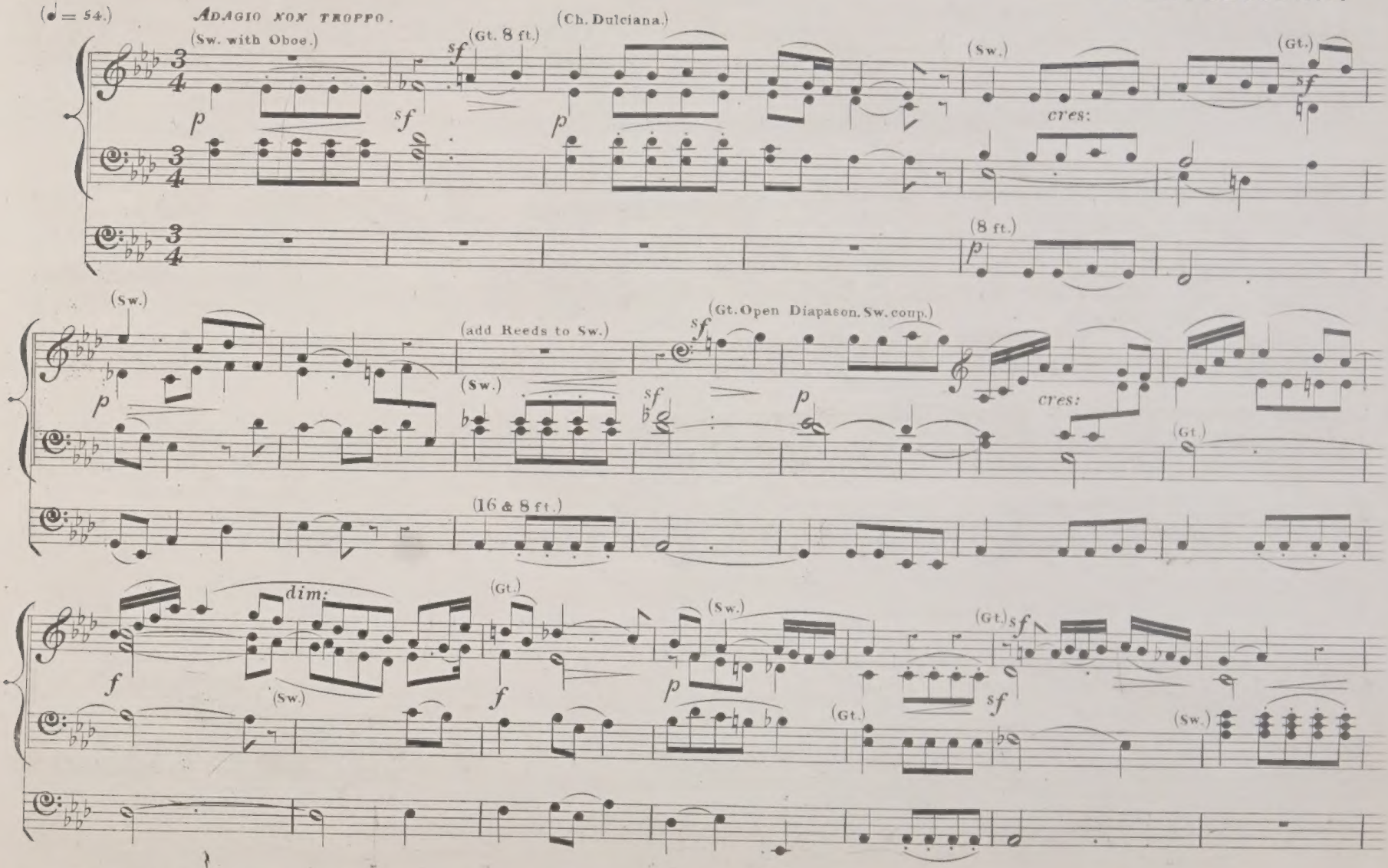

(Ch. Viol di Gamba.)
(Sw.)
(Gt.)
(Ch.)
cres:

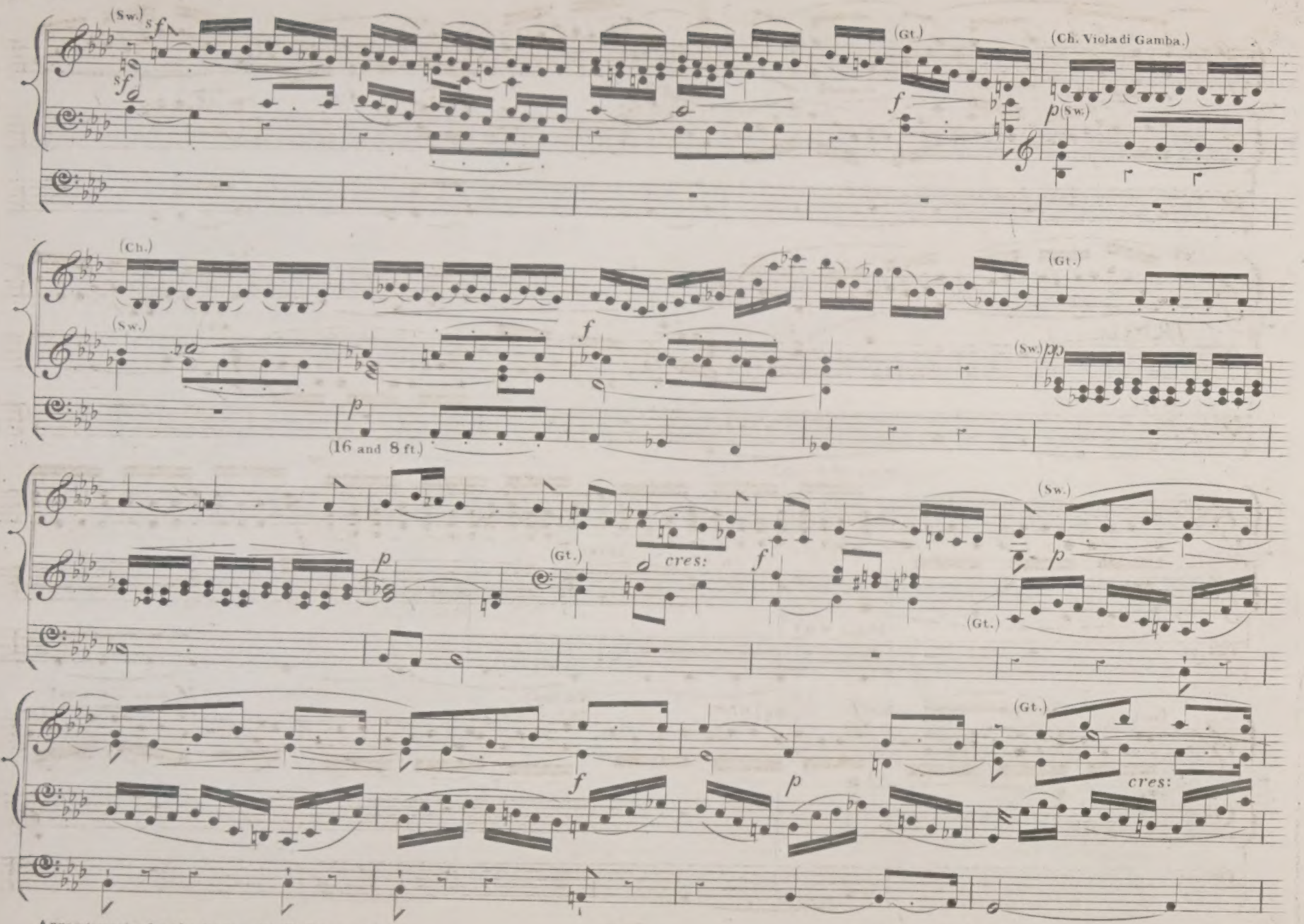

(Gt.)
(Sw.)
(Ch.)
(Sw.)
(Gt.) cres:
f
(Sw.)
p
dim:
p
(Gt.)
sf
f
(Sw.)
p
sf
p
(Sw.)
f
(Gt.)
cres
(Gt)
sf
p
sf
p
f
sf
p
sf
p
f
(Ch.)
p
p
Sw.
Oboe.
dim
dim:
pp
cres:
pp
pp
pp
(sft.)
p
cres:

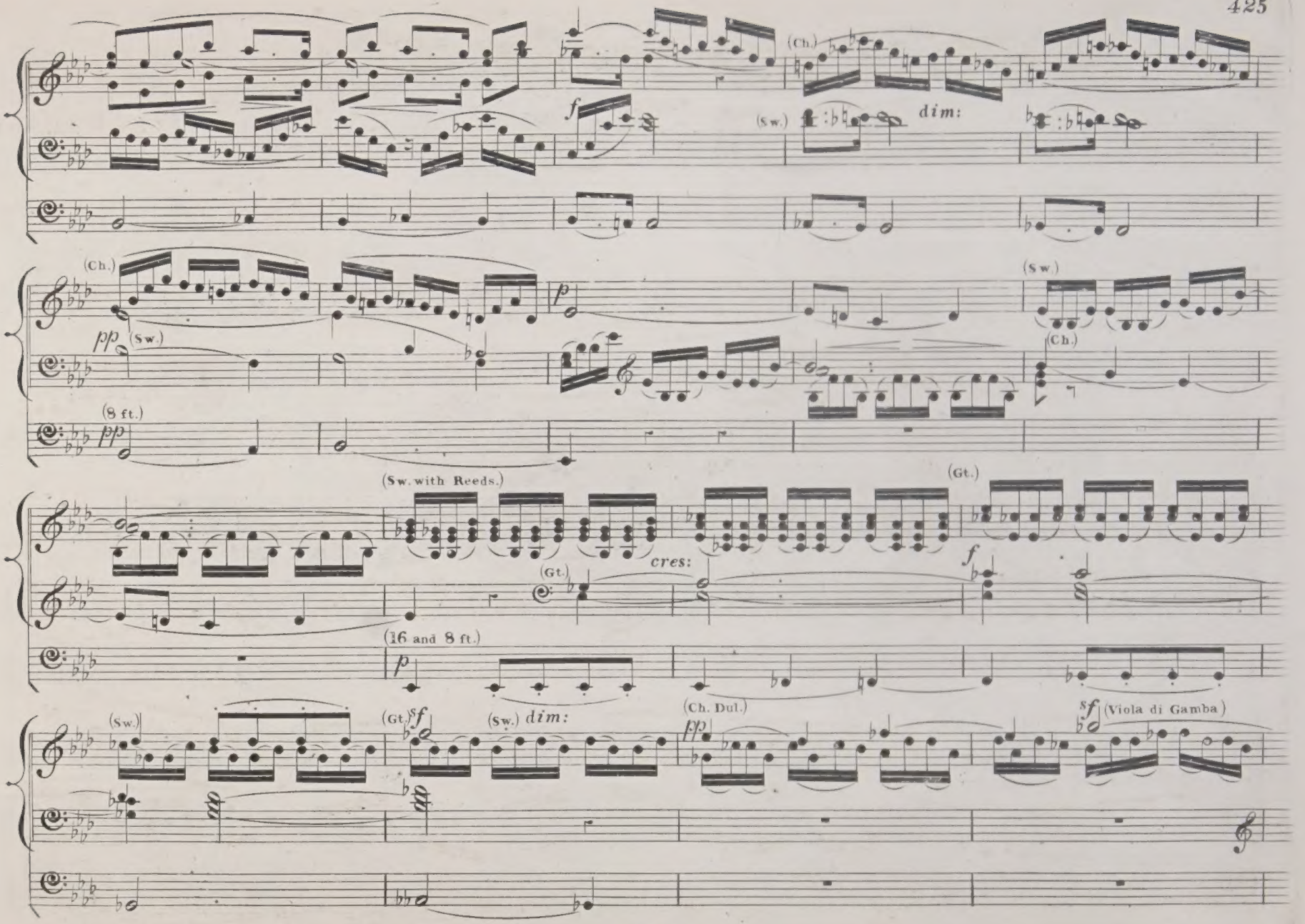
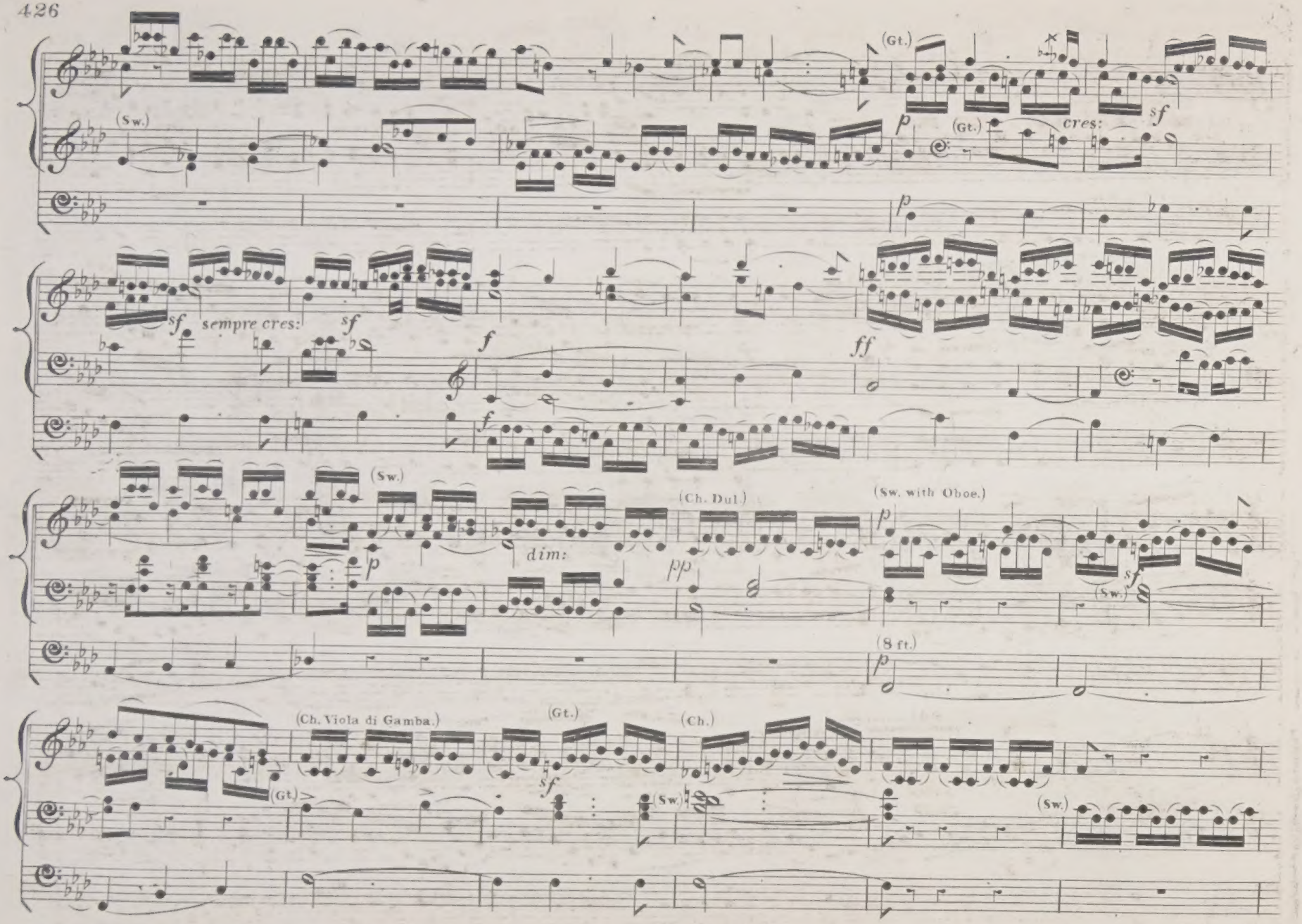
FROM THE QUARTETT IN
E FLAT. OP: 44. (No 3.)

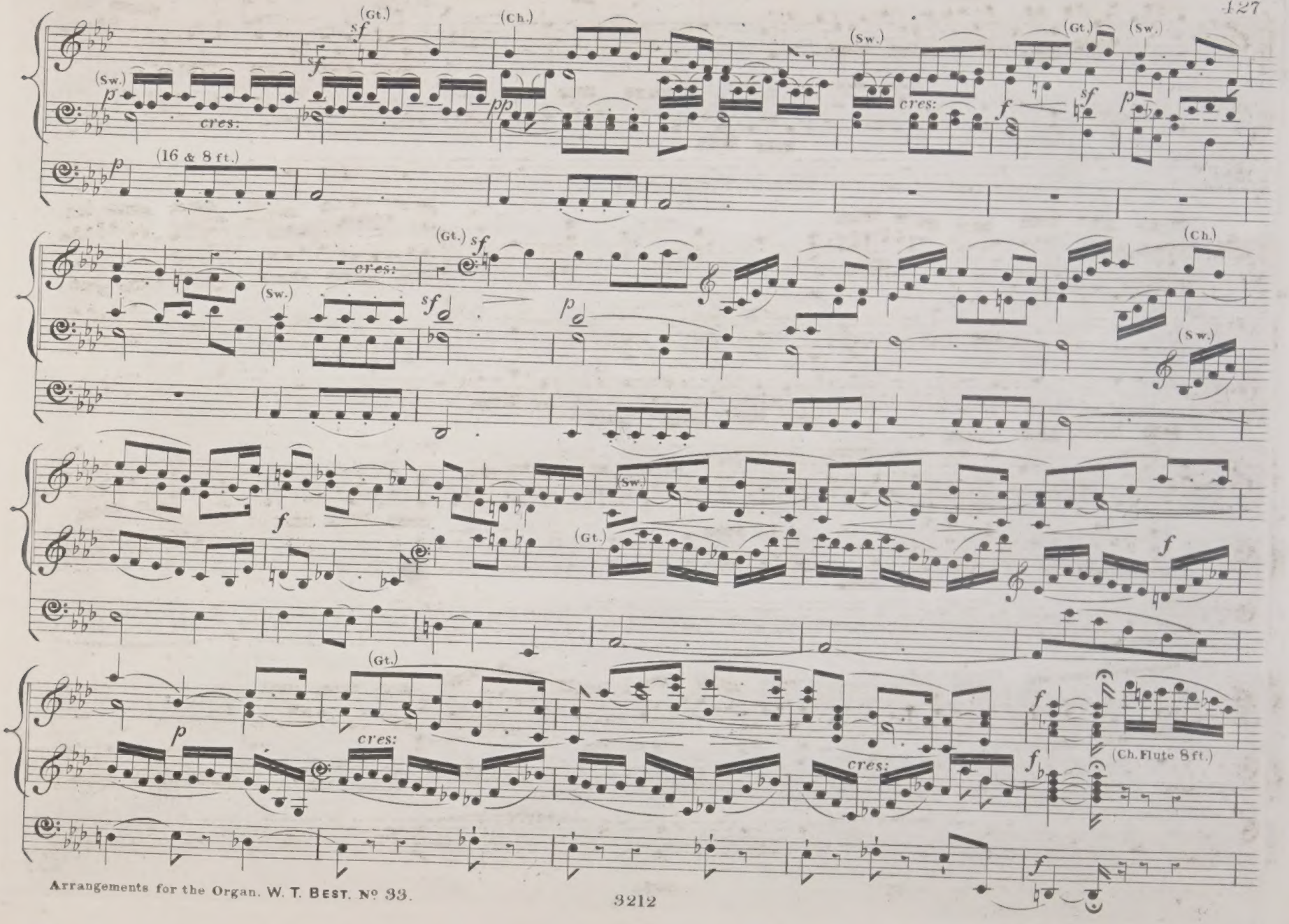
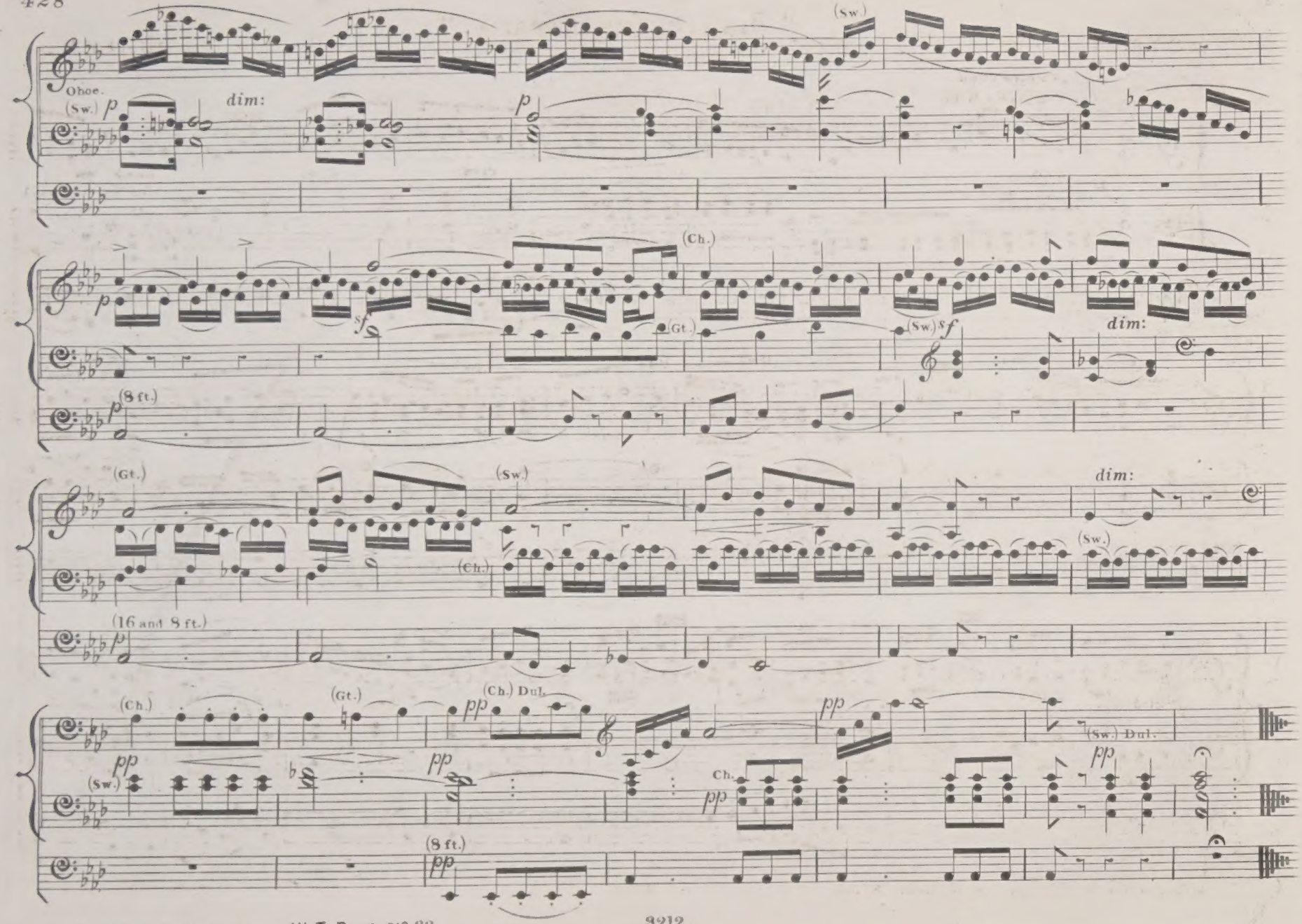
Adagio.

MENDELSSOHN.




(Sw.)
sf
sf
(Gt.)
f
(Ch. Viola di Gamba.)
p
(Sw.)
(Ch.)
(Gt.)
(Sw.)
f
(Sw.)
pp
p
(16 and 8 ft.)
(Sw.)
p
(Gt.)
cres:
f
(Sw.)
p
(Gt.)
(Gt.)
f
p
cres:

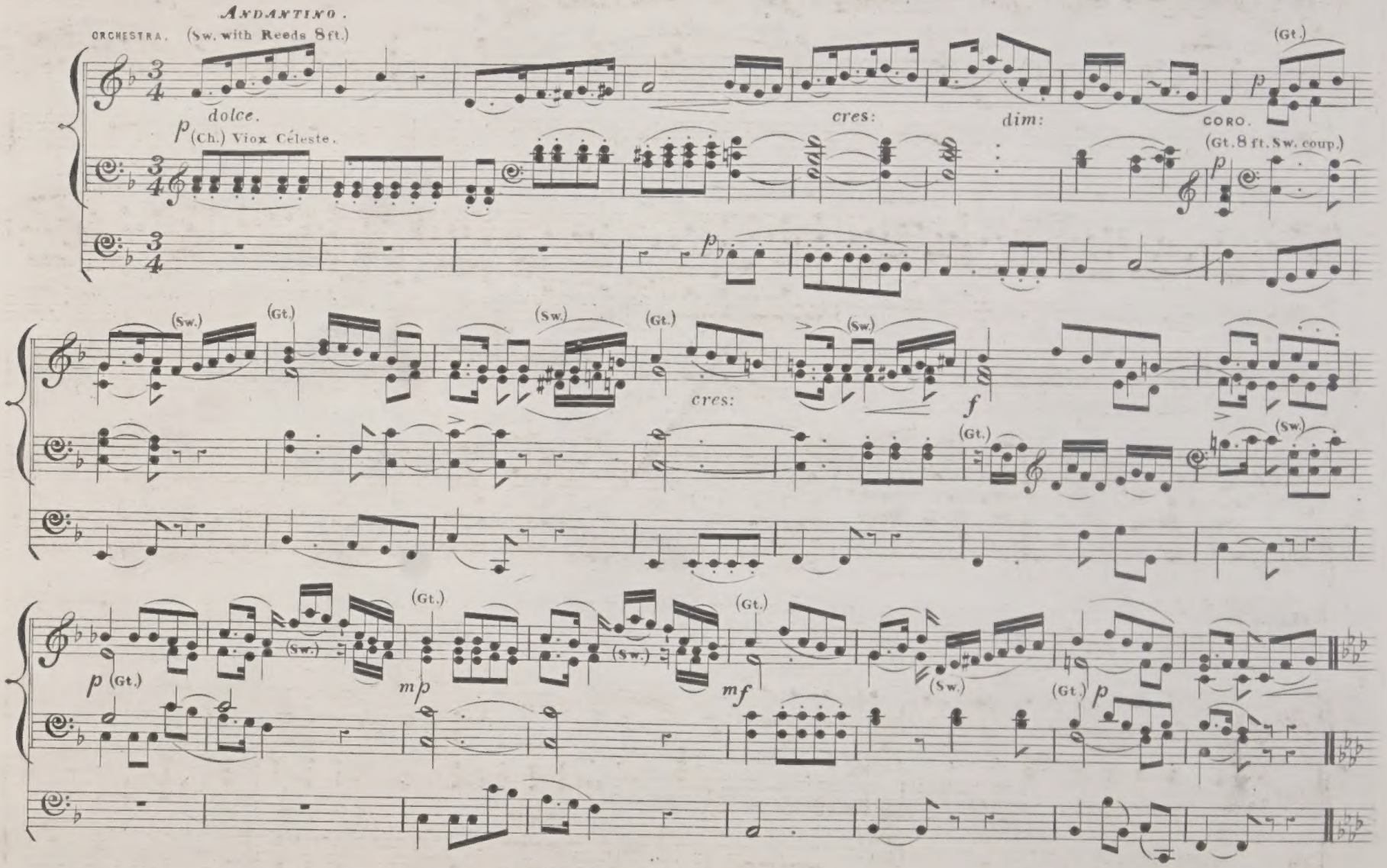

(Ch.)
f
(Sw.)
dim:
(Ch.)
pp
(Sw.)
(8 ft.)
pp
p
(Sw.)
(Ch.)
(Sw. with Reeds.)
cres:
(Gt.)
(Gt.)
f
(16 and 8 ft.)
p
(Sw.)
(Gt.)
sf
(Sw.)
dim:
(Ch. Dul.)
pp
sf
(Viola di Gamba)

(Gt.)
(Sw.)
p
(Gt.)
cres:
sf
p
sf
sempre cres:
sf
f
f
ff
(Sw.)
(Ch. Dul.)
(Sw. with Oboe.)
p
dim:
p
pp
sf
(Sw.)
(8 ft.)
p
(Ch. Viola di Gamba.)
(Gt.)
(Ch.)
(Gt.)
sf
(Sw.)
(Sw.)

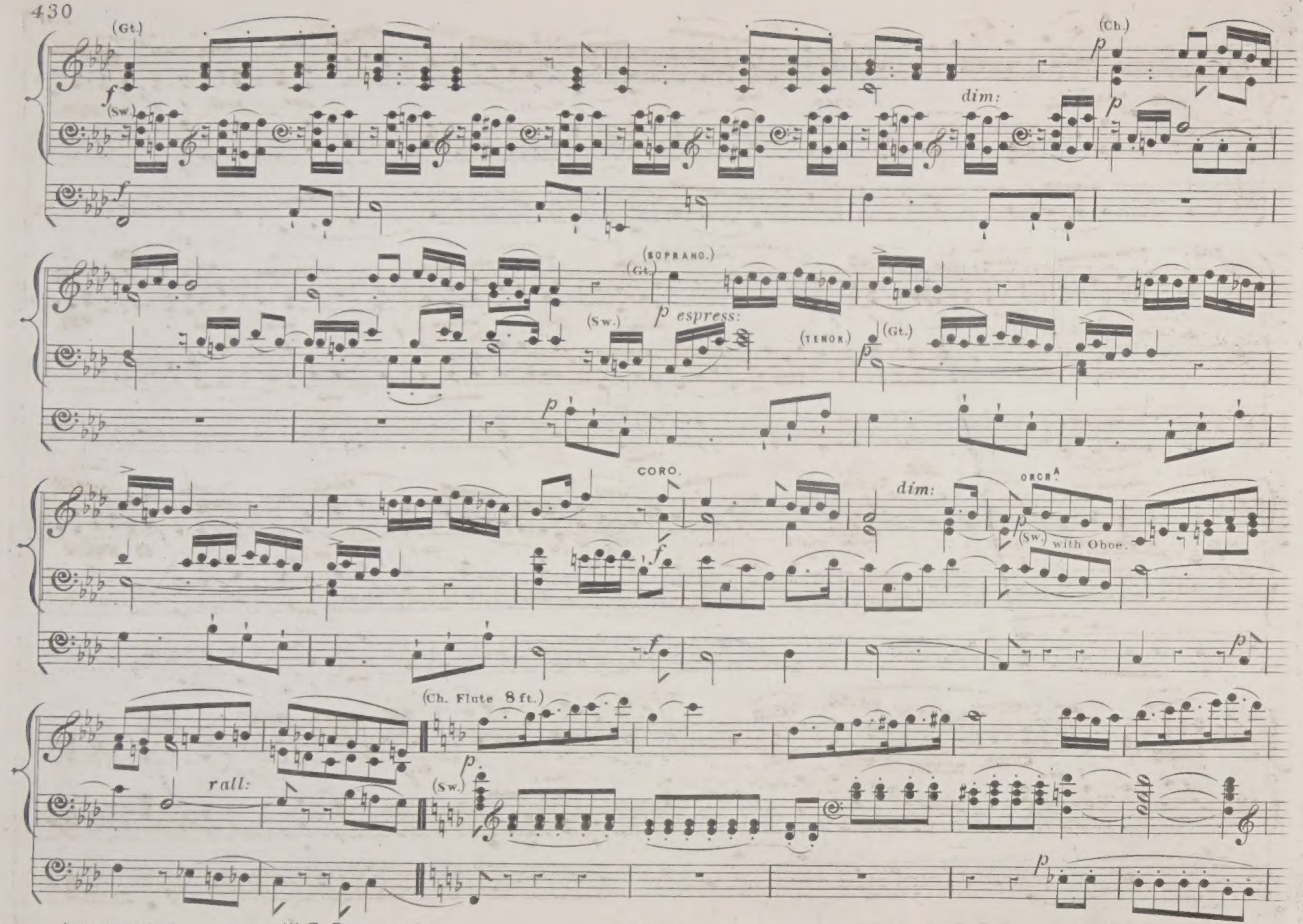

(Gt.)
(Ch.)
(Sw.)
(Gt.)
(Sw.)
(Sw.)
(16 & 8 ft.)
(Gt.)
(Ch.)
(Sw.)
(Sw.)
(Sw.)
(Gt.)
(Gt.)
(Ch. Flute 8 ft.)

Oboe.
(Sw.)
p
dim:
(Sw.)
(Ch.)
(Gt.)
(Sw.)
sf
dim:
(8 ft.)
(Gt.)
(Sw.)
(Ch.)
dim:
(Sw.)
(16 and 8 ft.)
(Ch.)
(Gt.)
(Ch.) Dul.
pp
(Sw.) Dul.
(Sw.)
Ch.
(8 ft.)

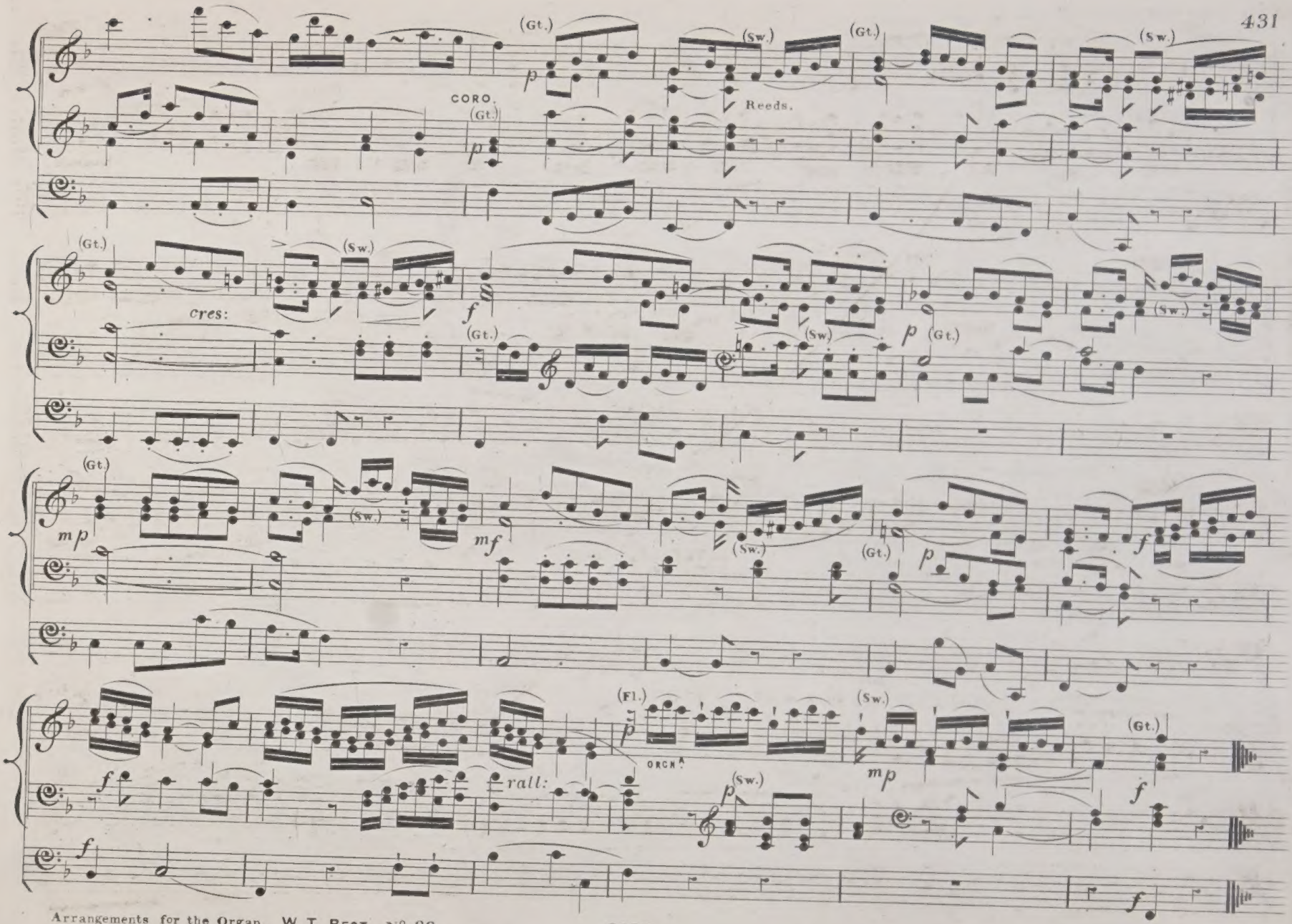
MOTETT.

"Jesu dulcis memoria."

BÜHLER.



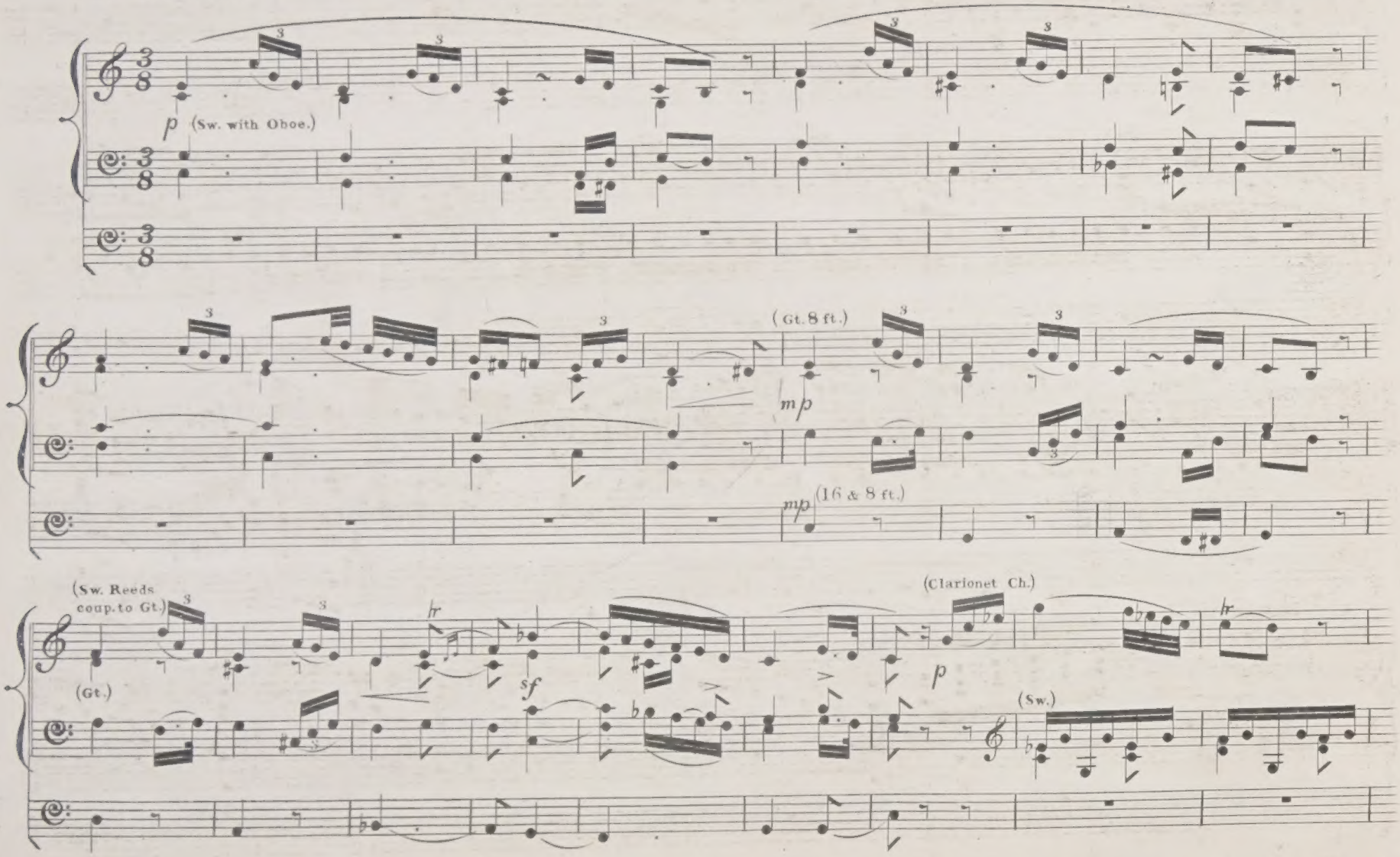

(Gt.)
f
(Sw.)
f
(Ch.)
p
dim:
p
(SOPRANO.)
(Gt.)
(Sw.)
p espress:
(TENOR)
(Gt.)
p
p
CORO.
dim:
ORCH.A
p
(Sw.) with Oboe.
f
f
p
(Ch. Flute 8 ft.)
rall:
p.
(Sw.)
p

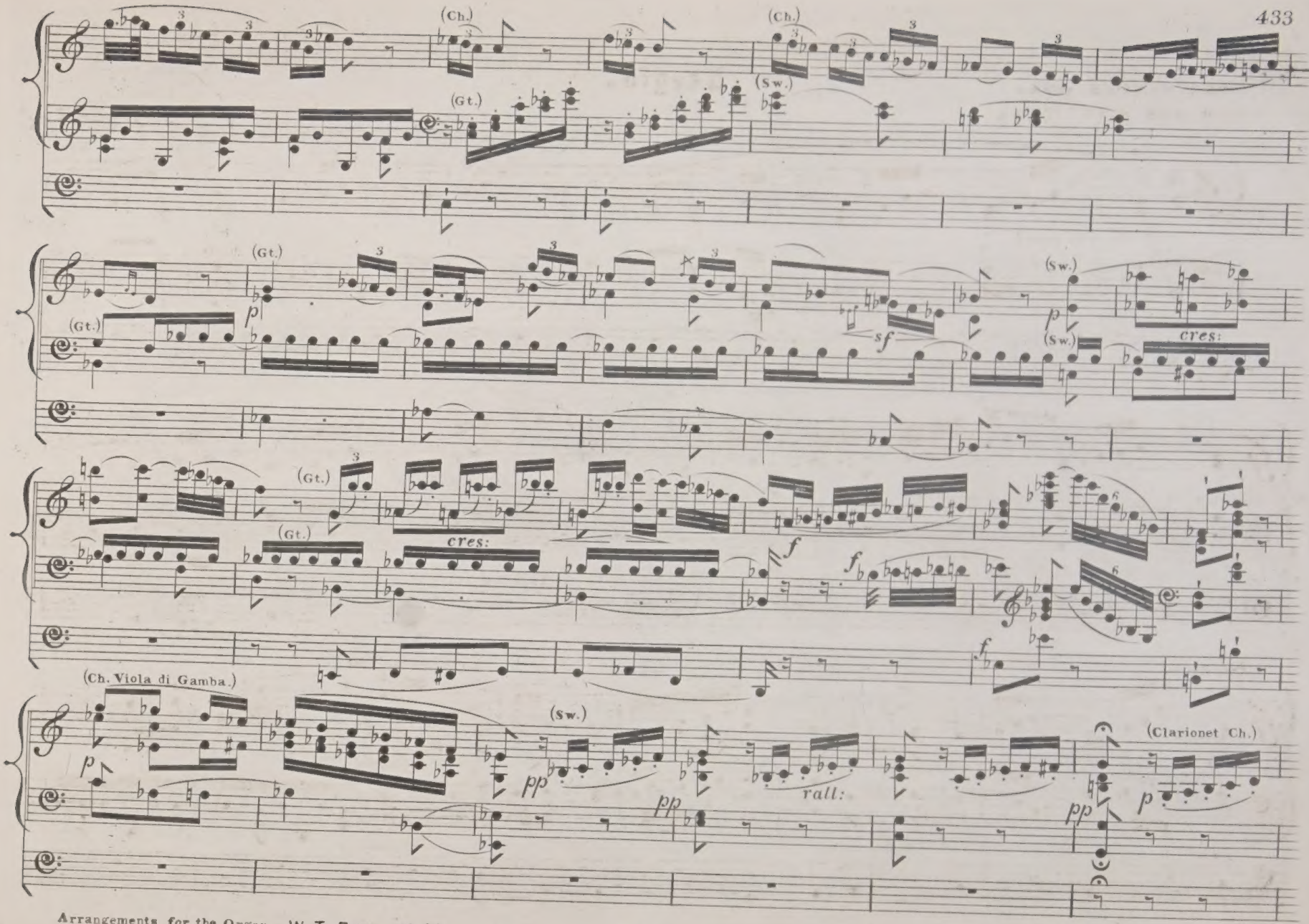

(Gt.)
(Sw.)
(Gt.)
(Sw.)
CORO.
(Gt.)
Reds.
(Gt.)
(Sw.)
cres:
(Gt.)
(Sw.)
(Sw.)
(Gt.)
(Sw.)
(Gt.)
(Sw.)
(Sw.)
(Gt.)
(Fl.)
(Sw.)
ORCH.
(Sw.)
(Gt.)
rall:

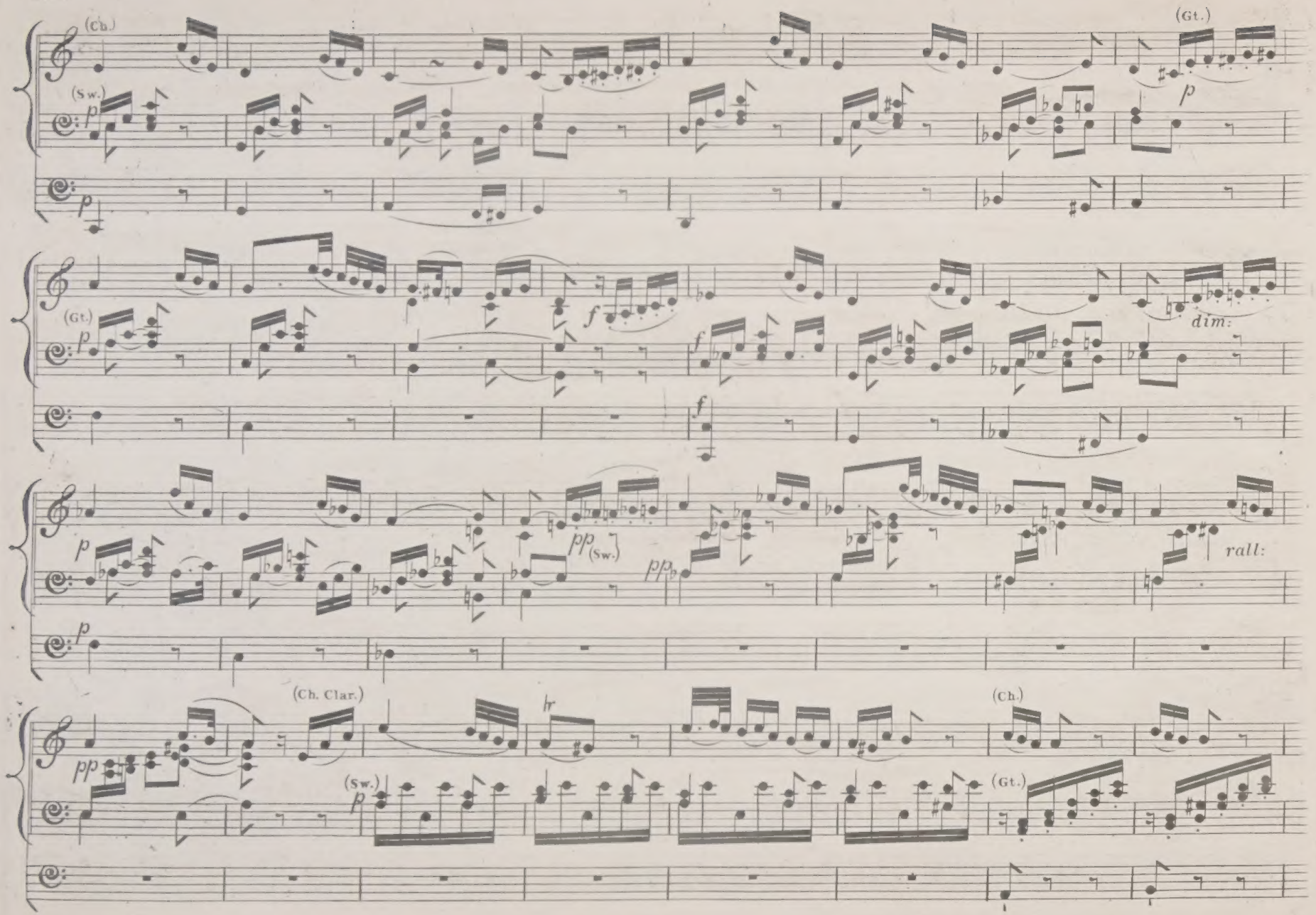
Adagio.

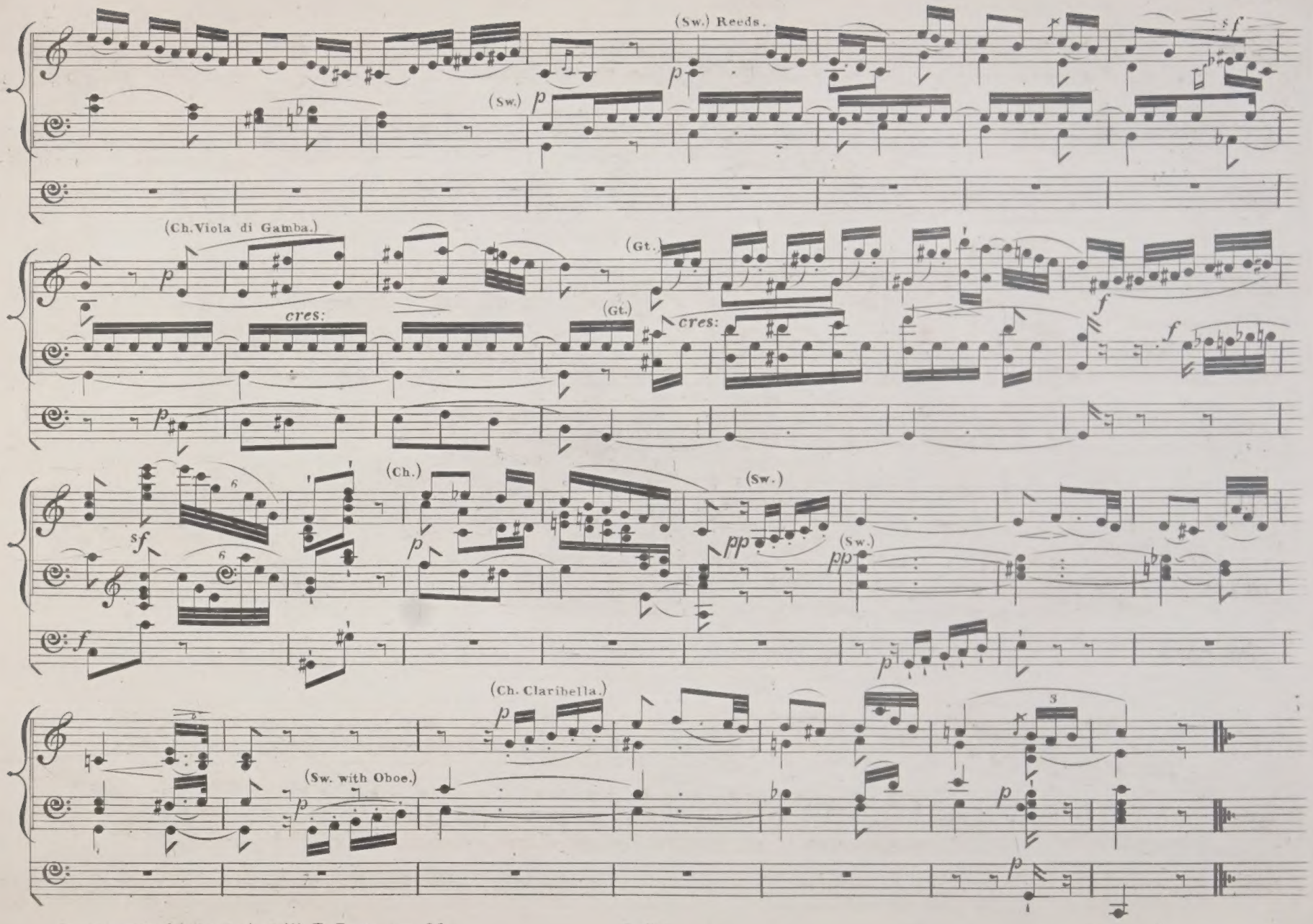
POSTHUMOUS WORK
FOR THE PIANOFORTE.

F. SCHUBERT.




(Ch.)
(Gt.)
(Ch.)
(Sw.)
(Gt.)
(Gt.)
(Sw.)
(Sw.)
cres:
(Gt.)
(Gt.)
cres:
(Ch. Viola di Gamba.)
(Sw.)
rall:
(Clarionet Ch.)


(Ch.)
(Gt.)
(Sw.)
p
dim:
(Gt.)
f
pp
(Sw.)
rall:
(Ch. Clar.)
hr
(Ch.)
(Sw.)
(Gt.)


(Sw.) Reeds.
(Sw.)
(Ch. Viola di Gamba.)
(Gt.)
cres:
(Gt.)
cres:
(Ch.)
(Sw.)
(Sw.)
(Ch. Claribella.)
(Sw. with Oboe.)

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1.	Adagio and Grand Fugue in C minor	...	...	Mozart
	Double Chorus, "Who is like unto Thee?"		...	Handel
	Introduction to the Third Part of the Creation		...	Haydn
2.	Chorus, "Some put their trust"	...	...	Dr. Croft
	Andante from the Sixth Quartett	...	...	Mozart
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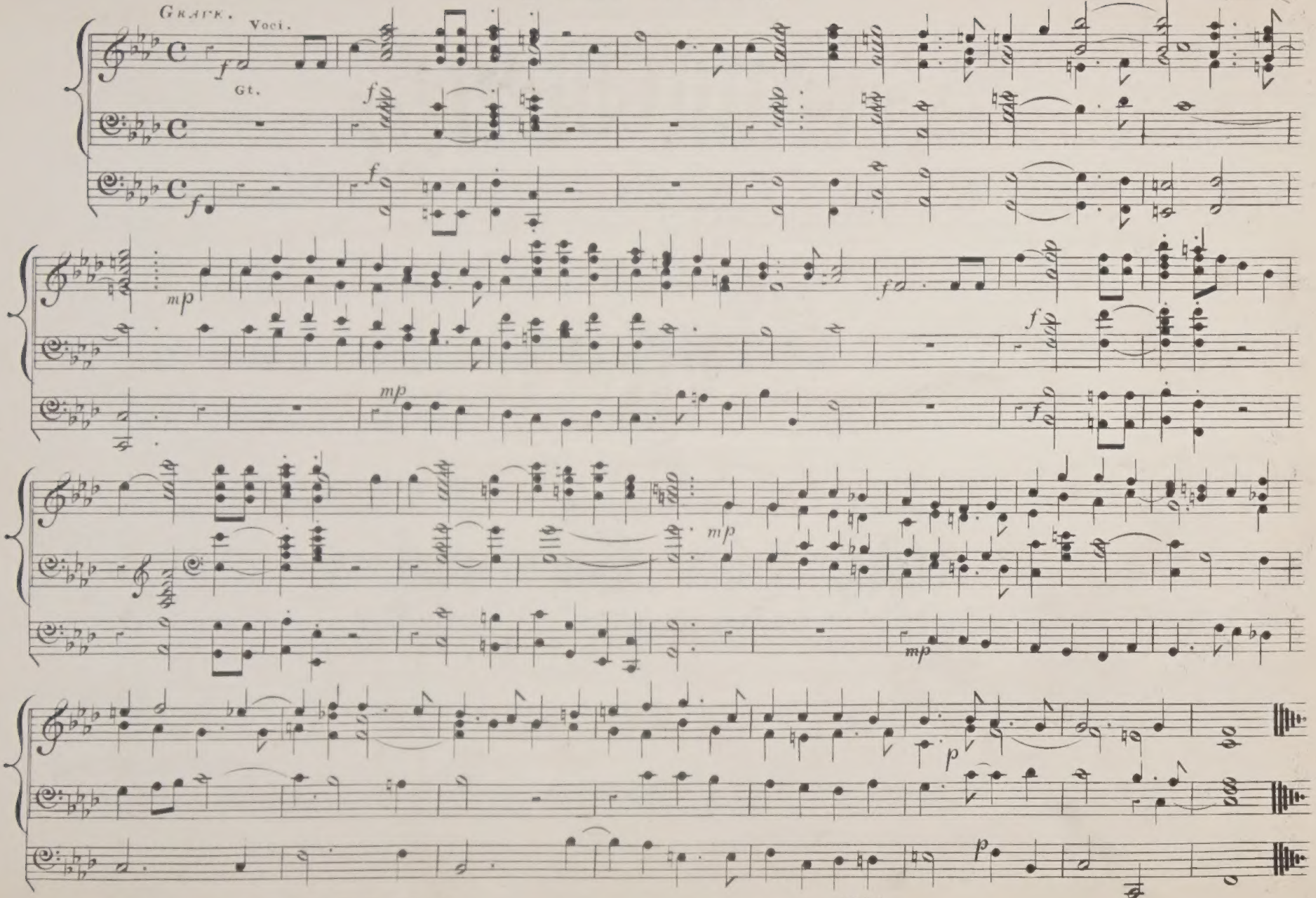
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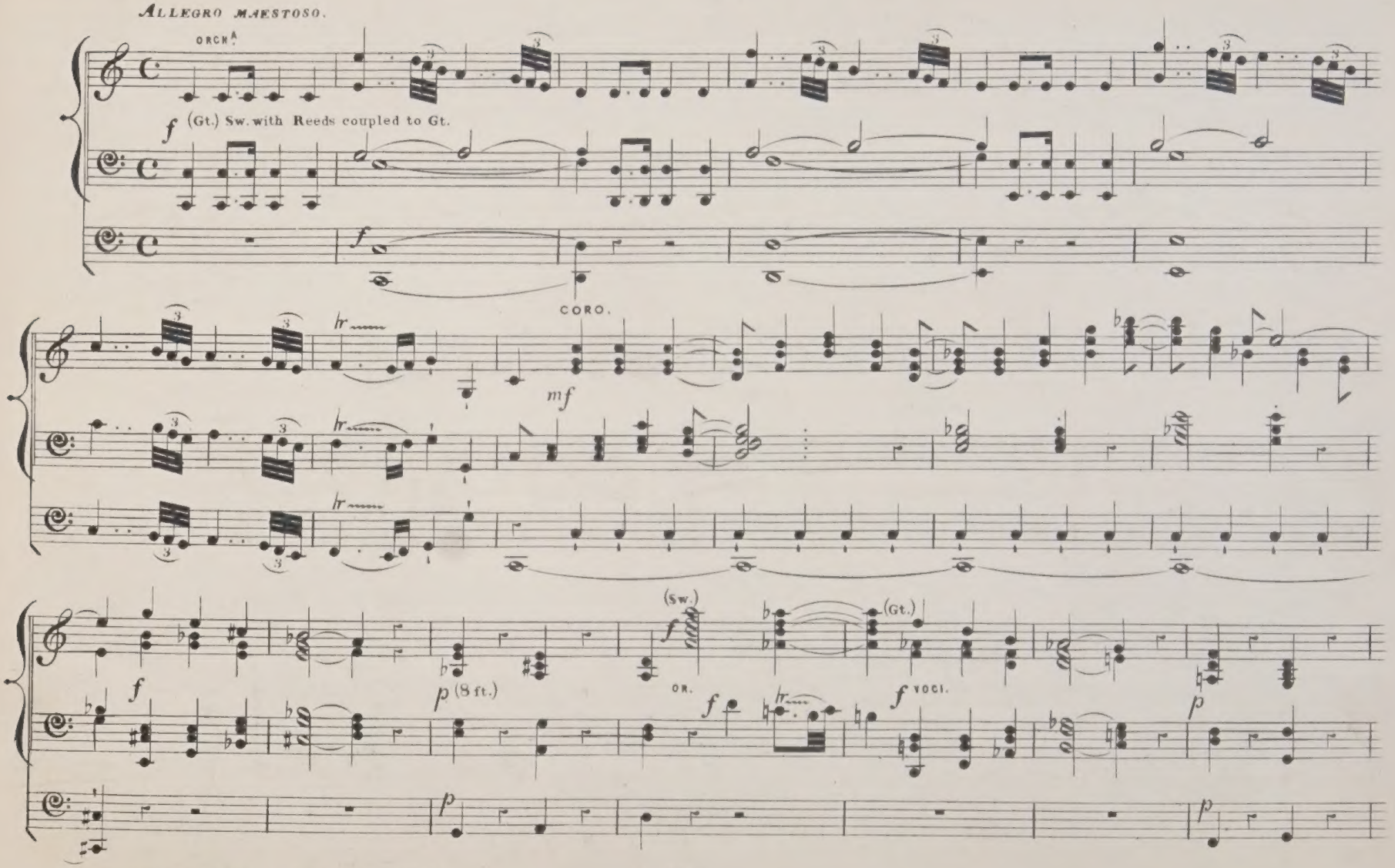

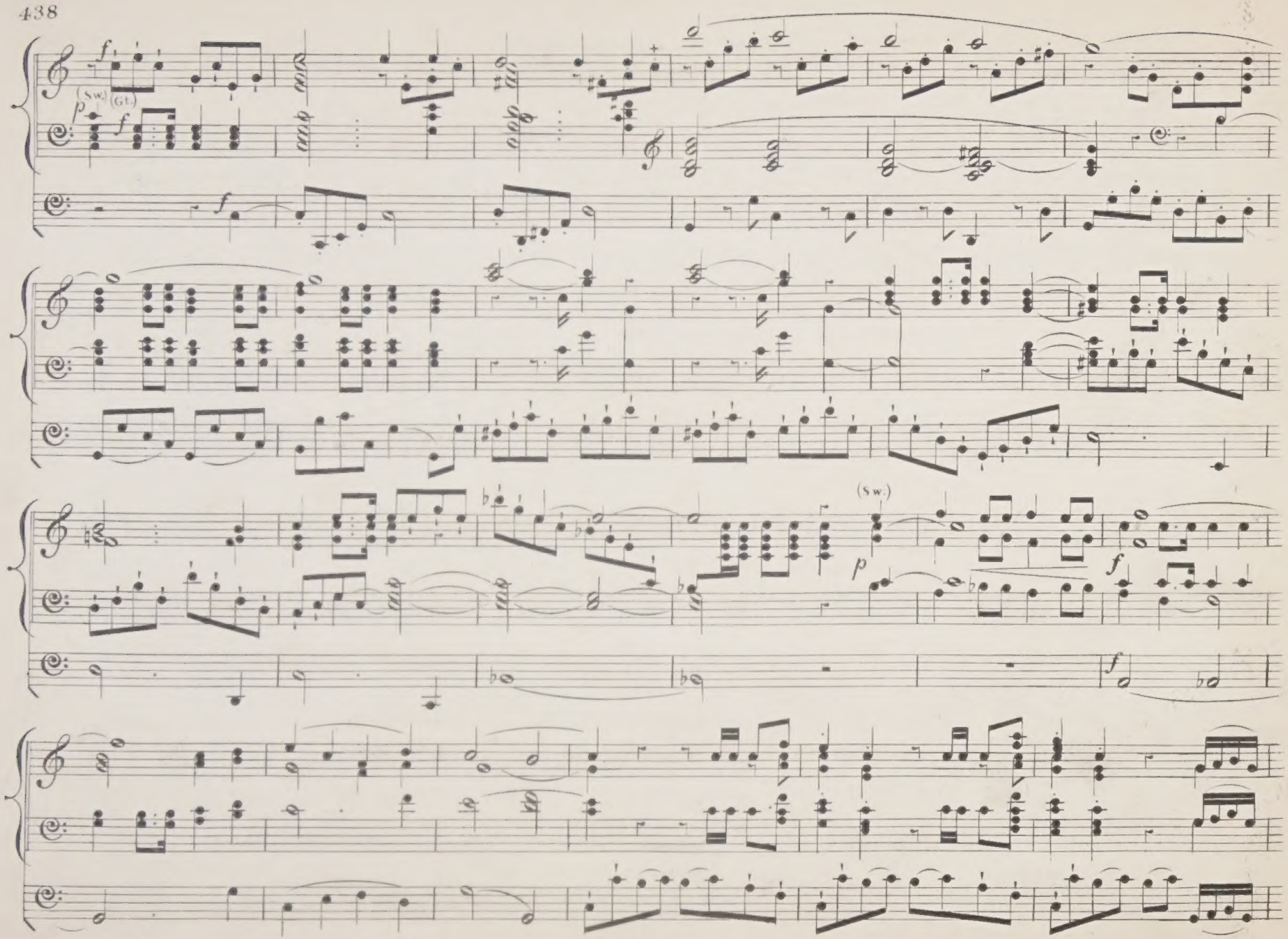
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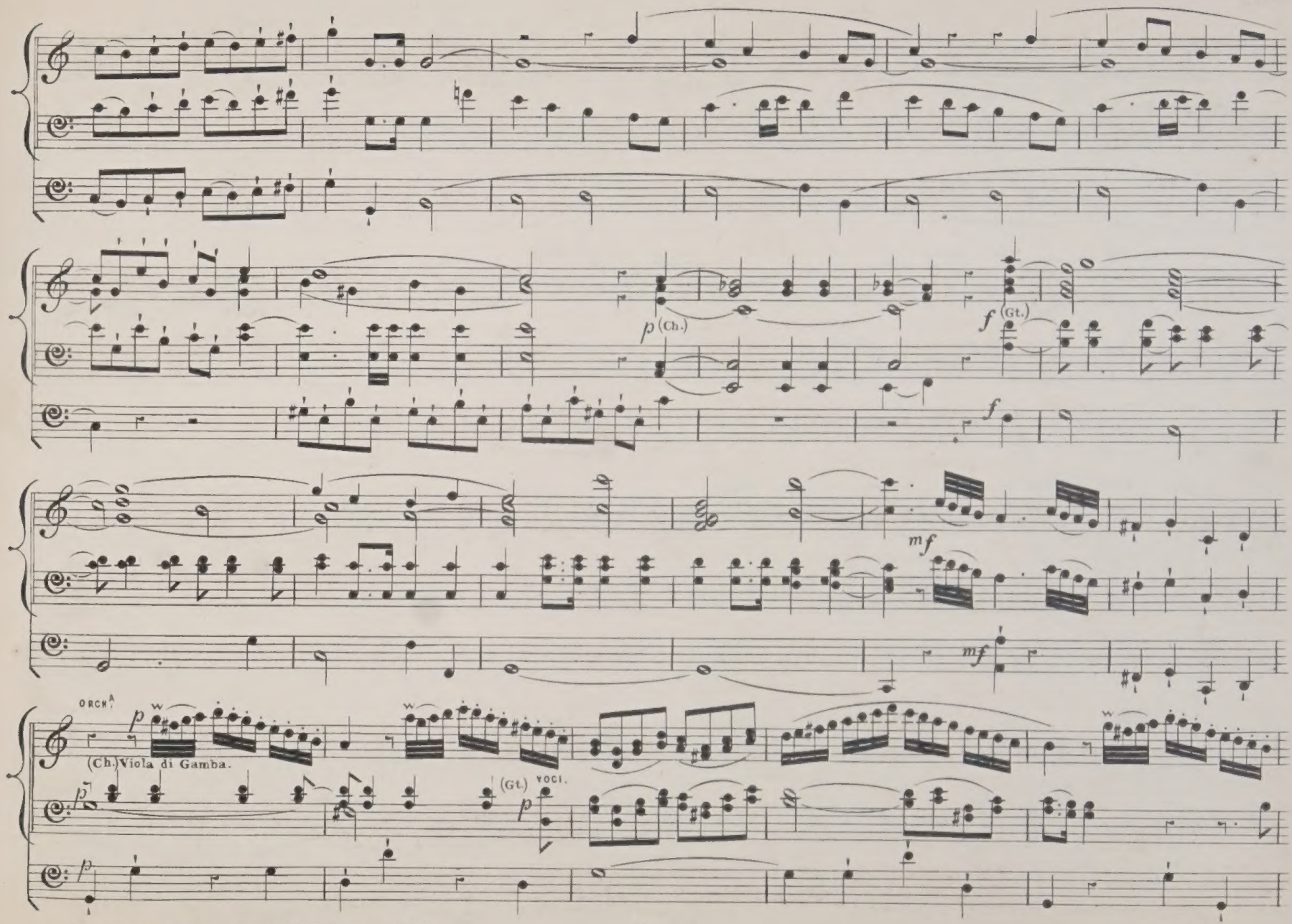
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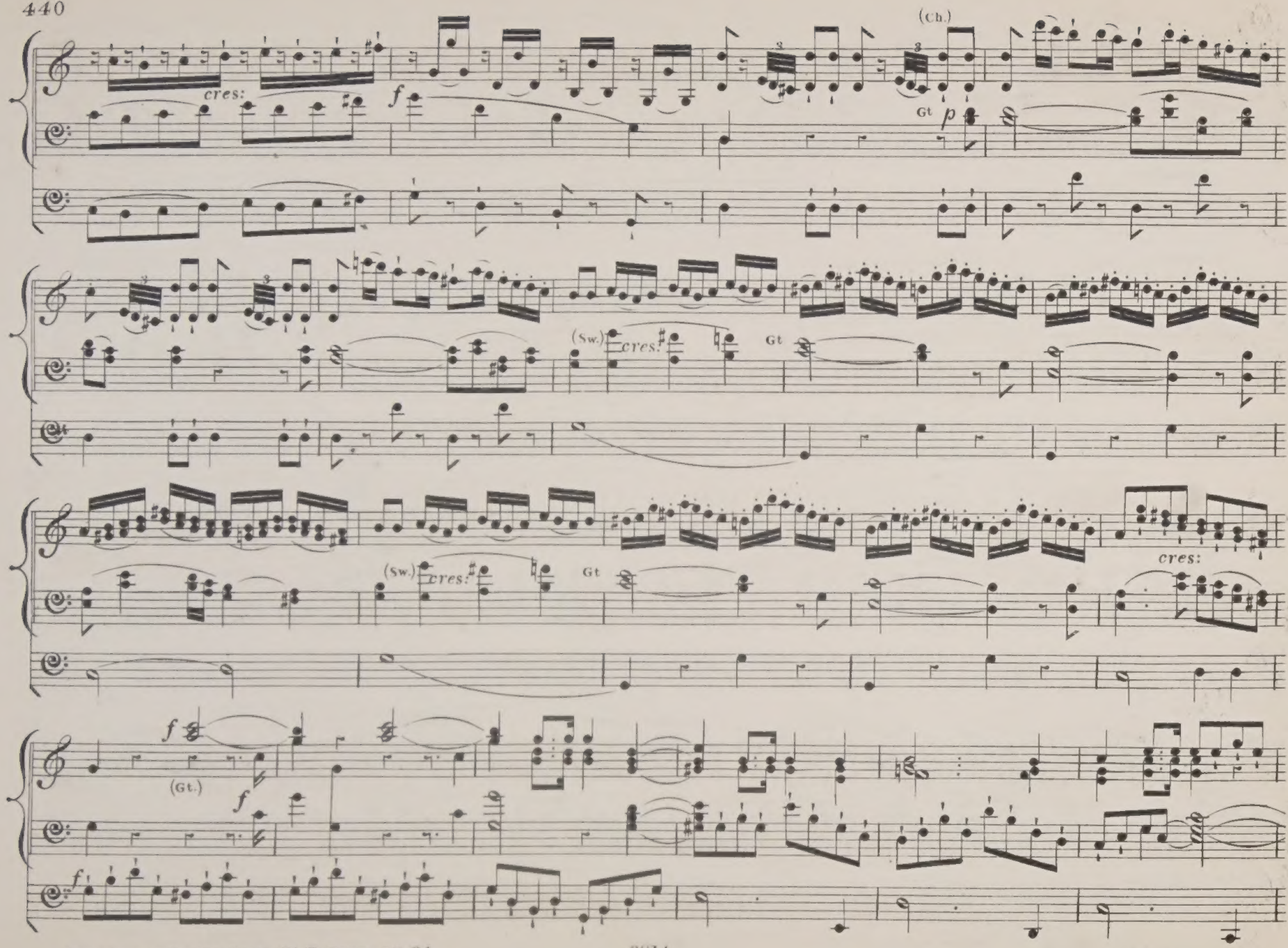
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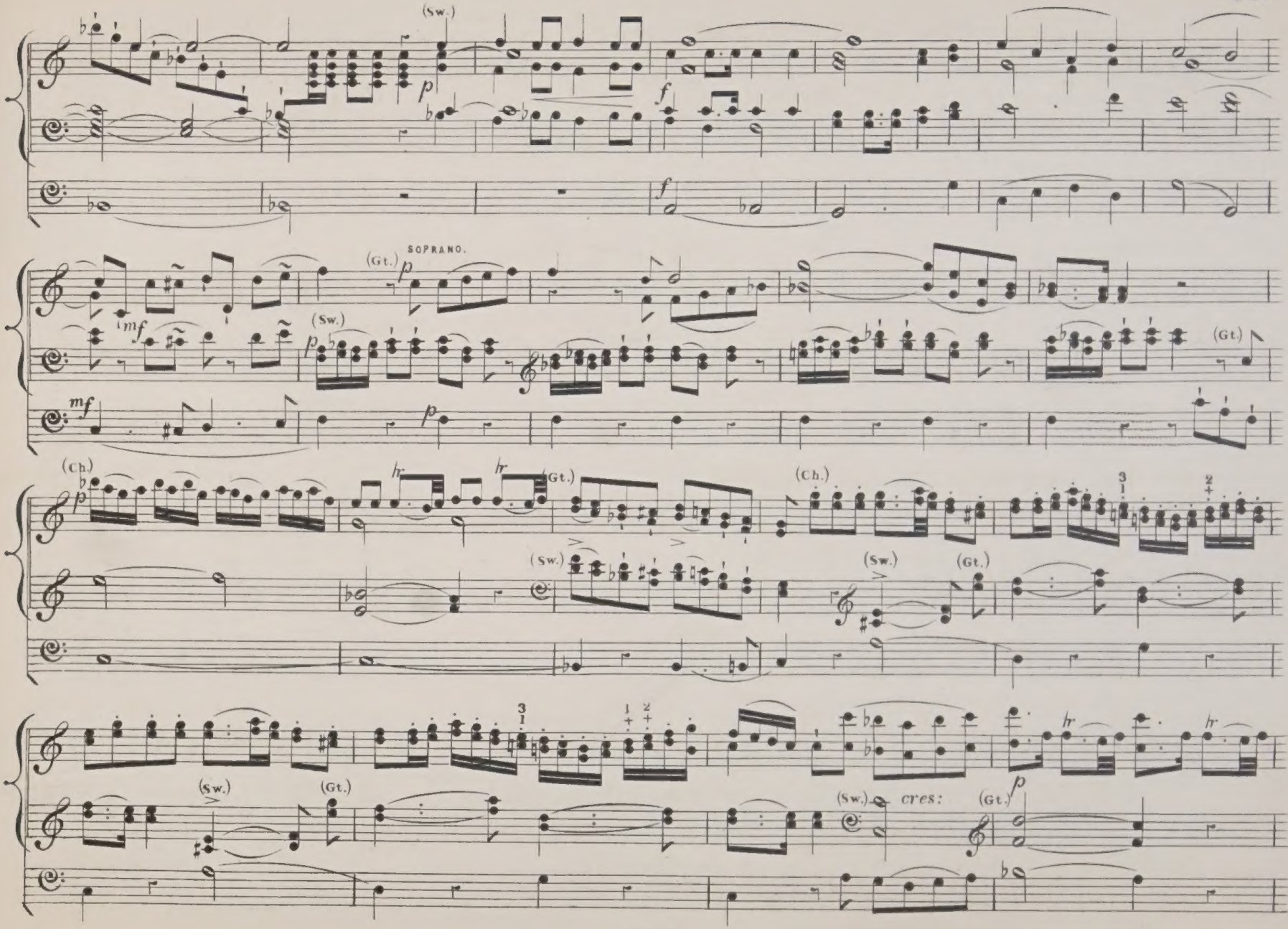
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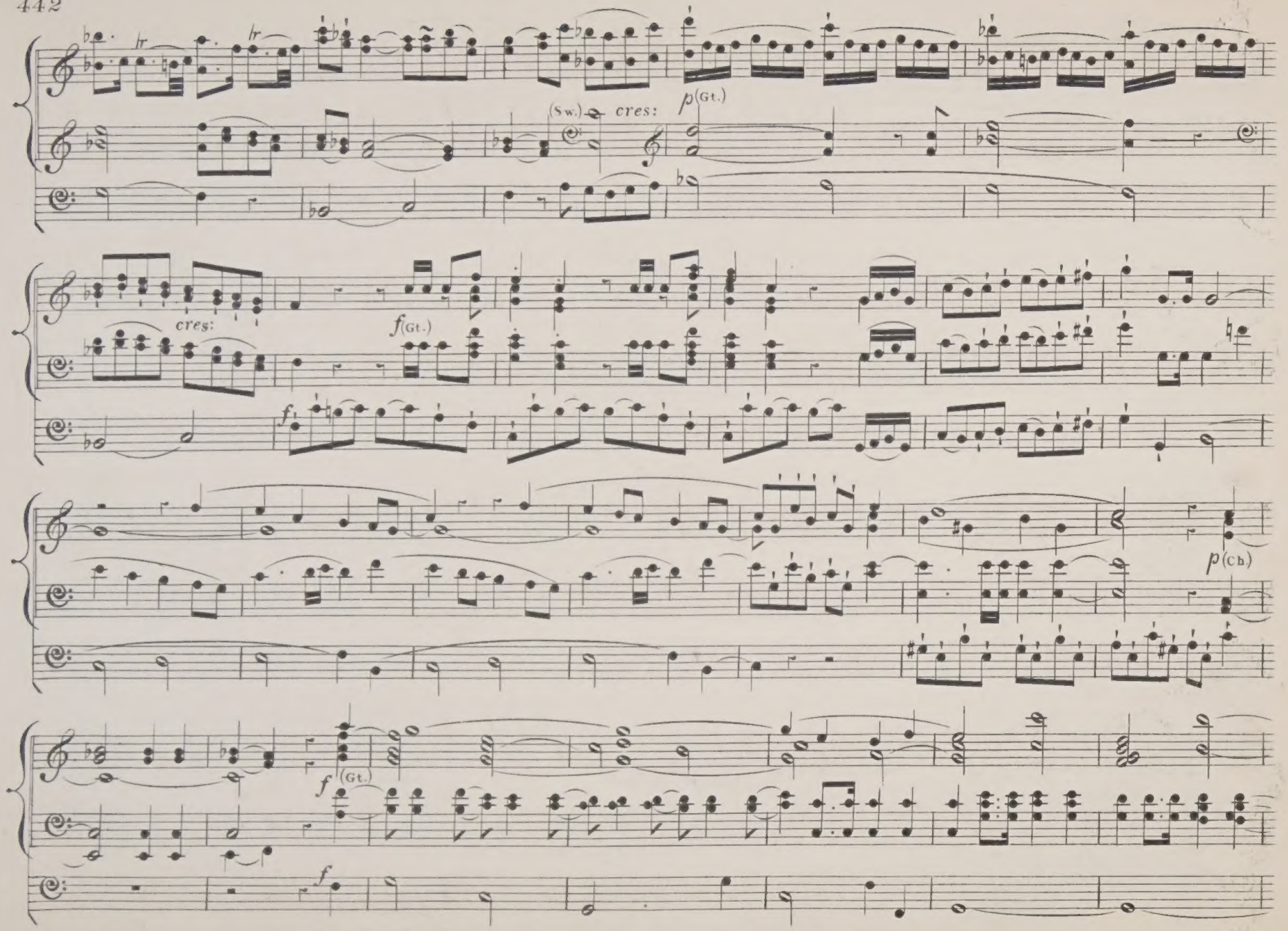
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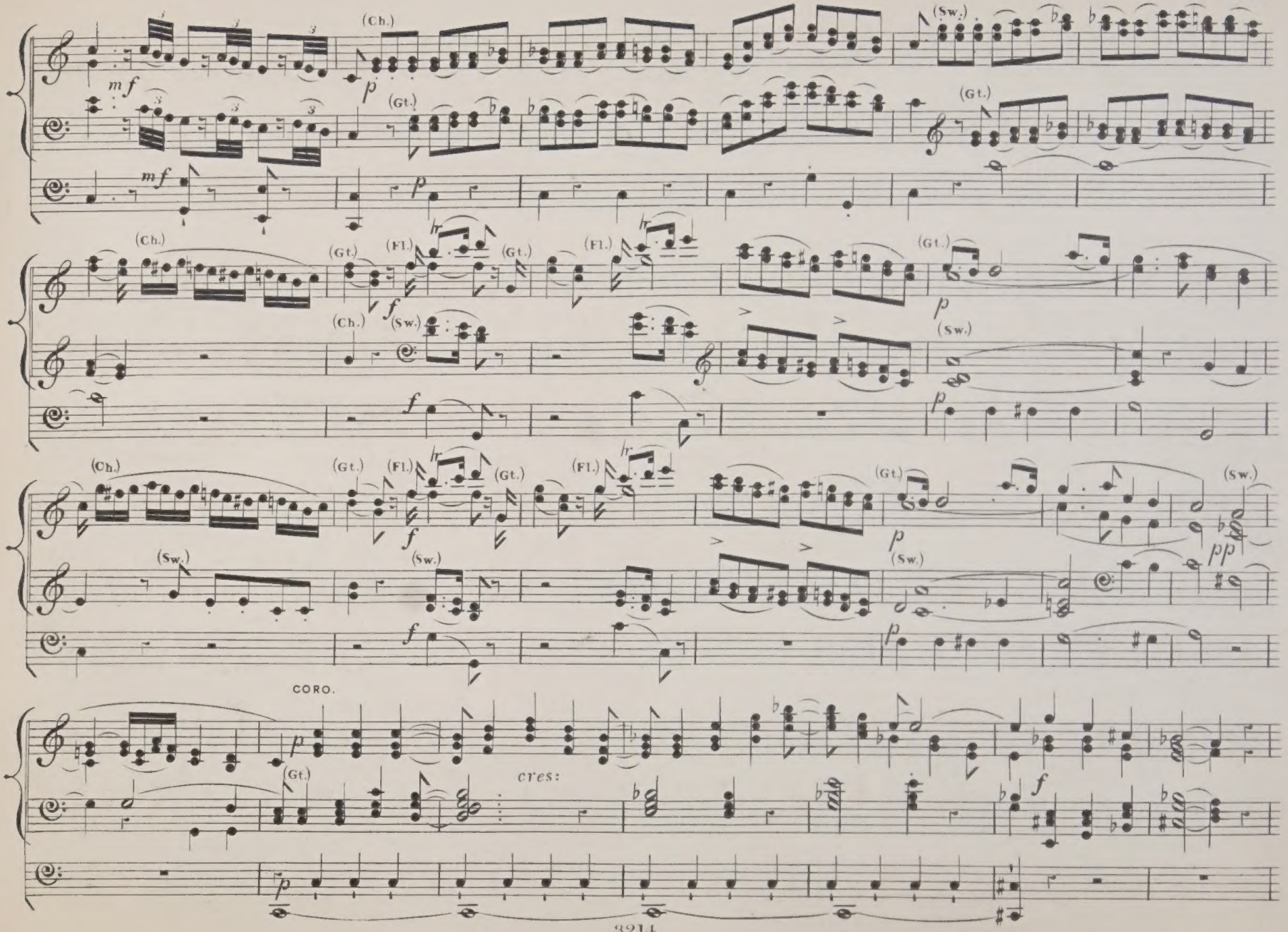
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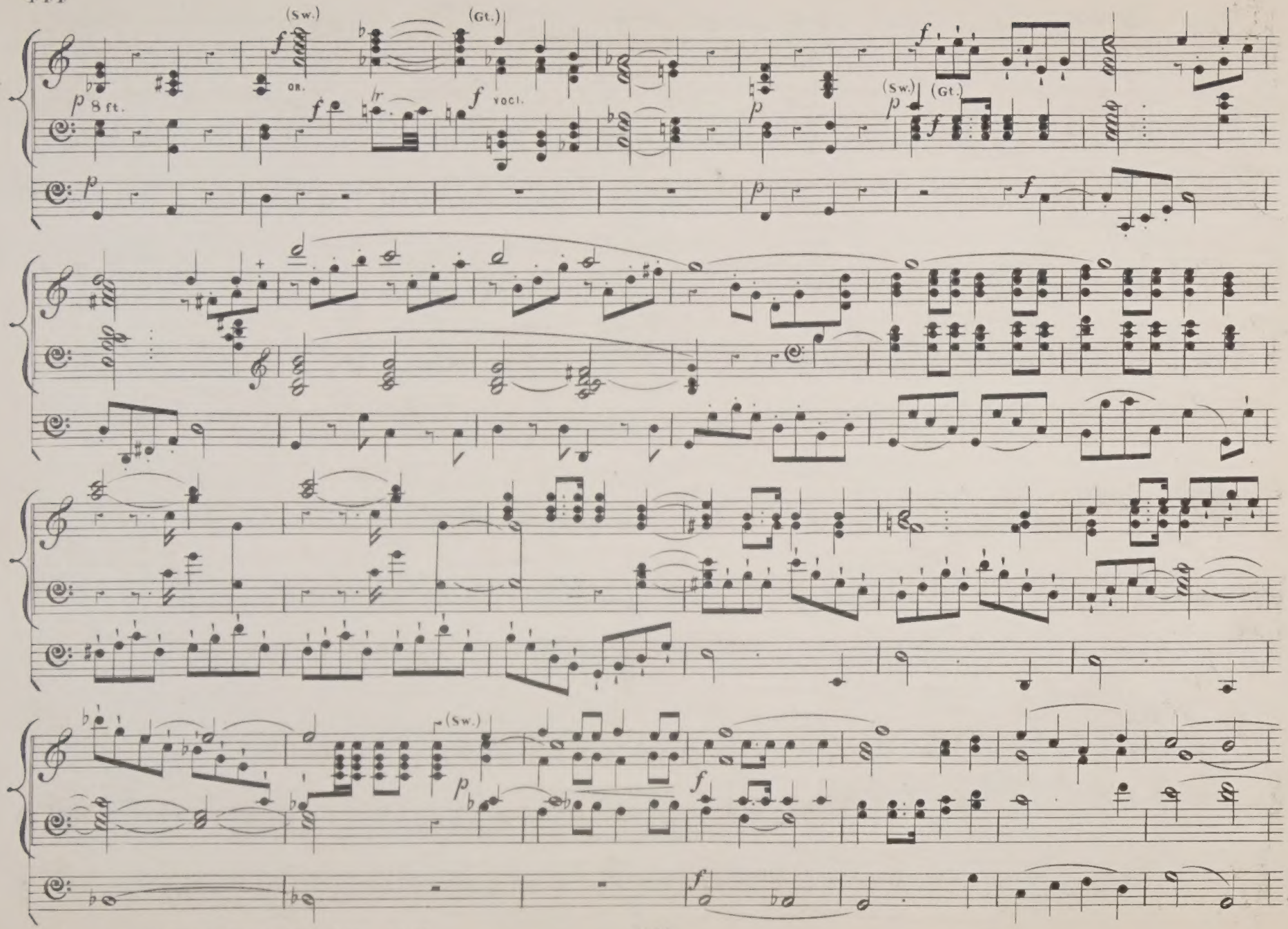
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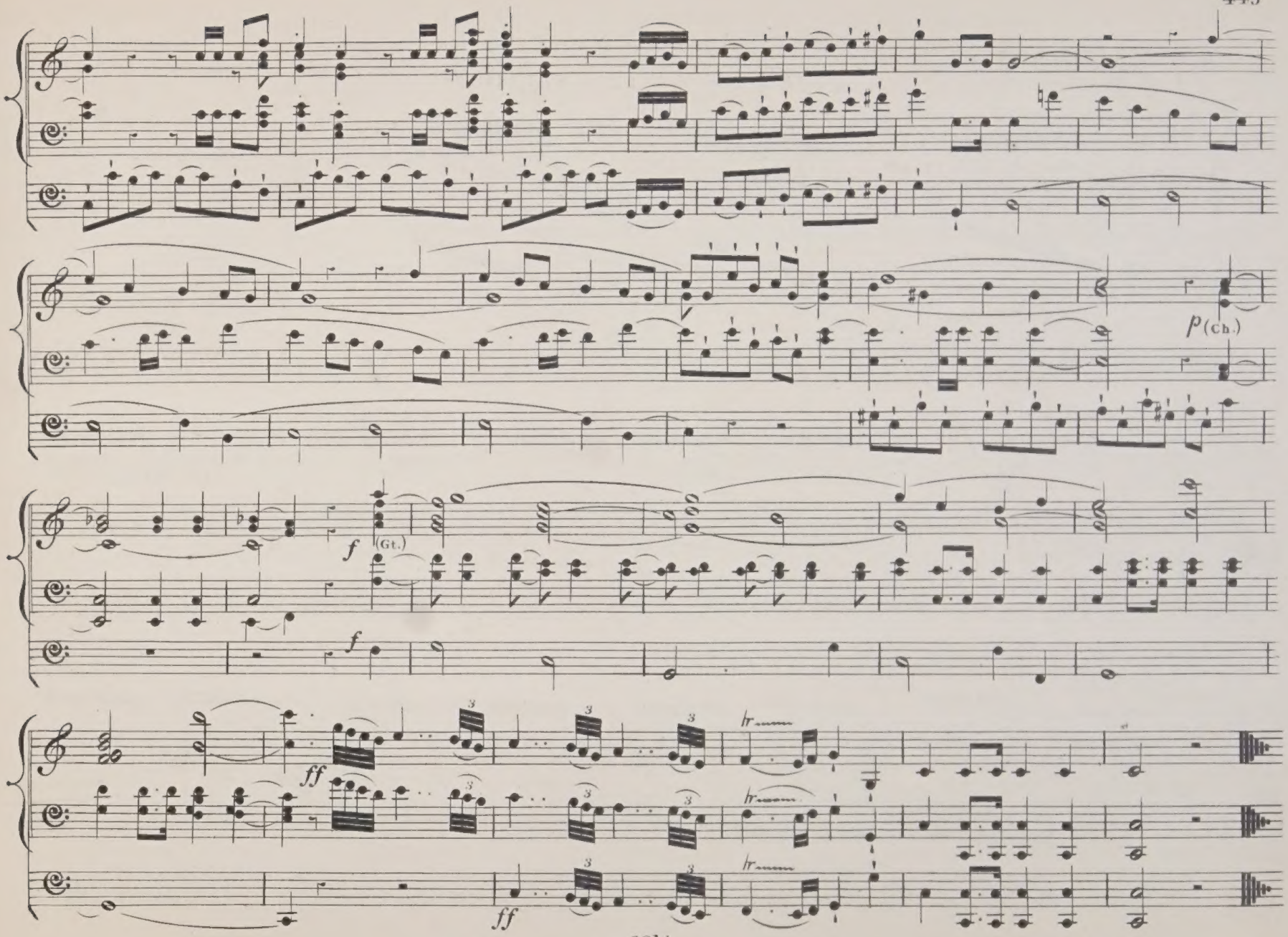
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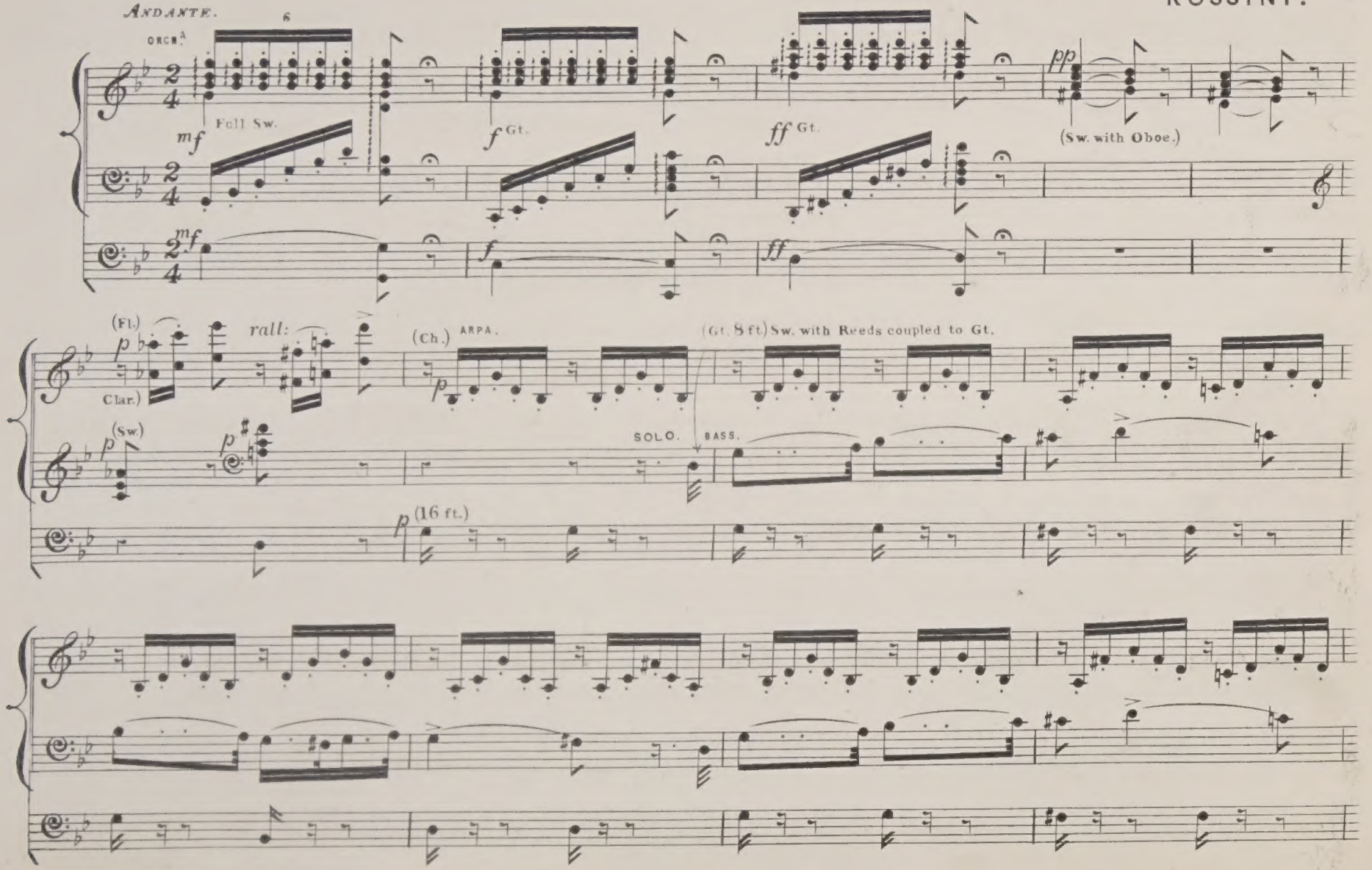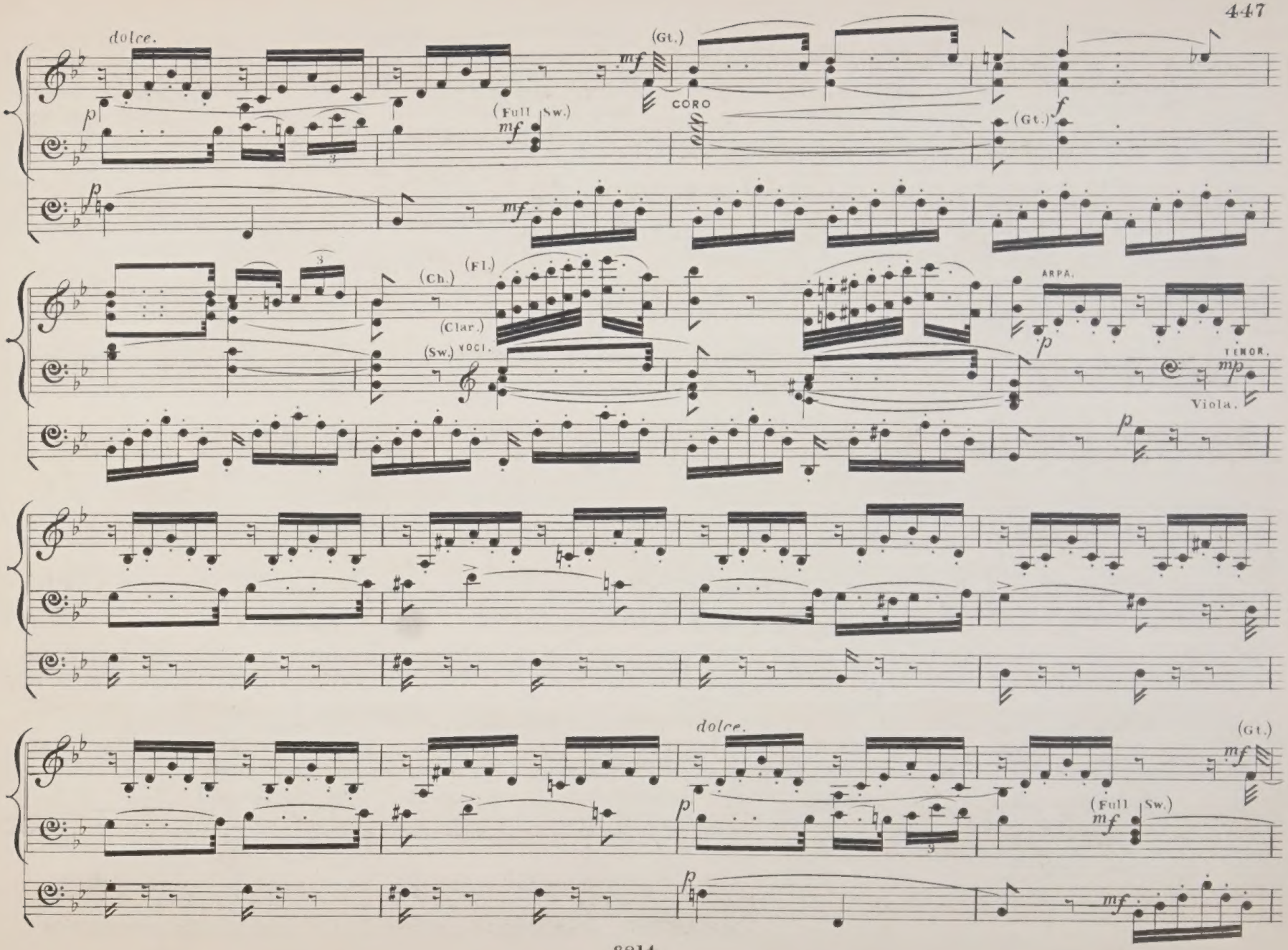

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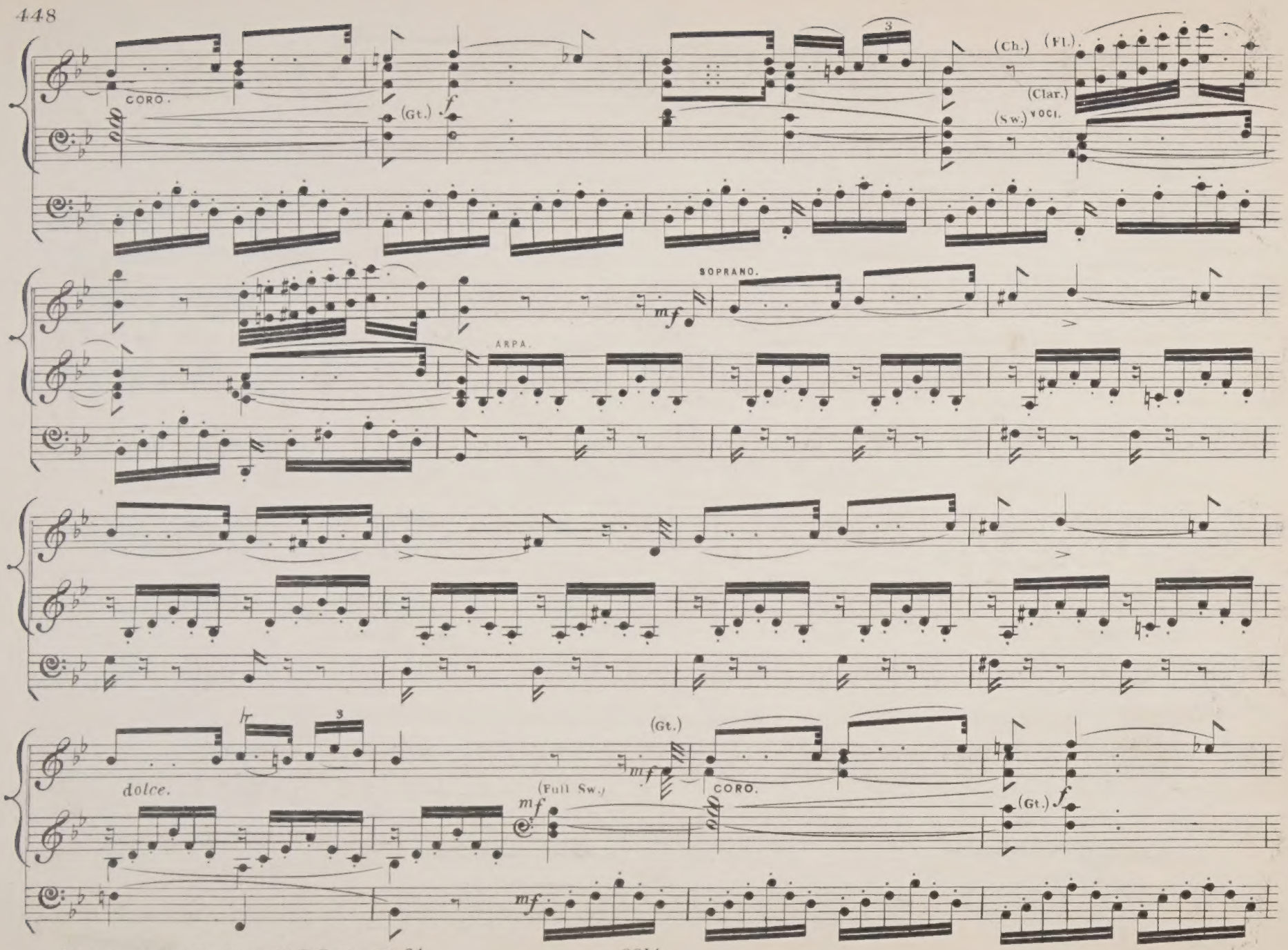
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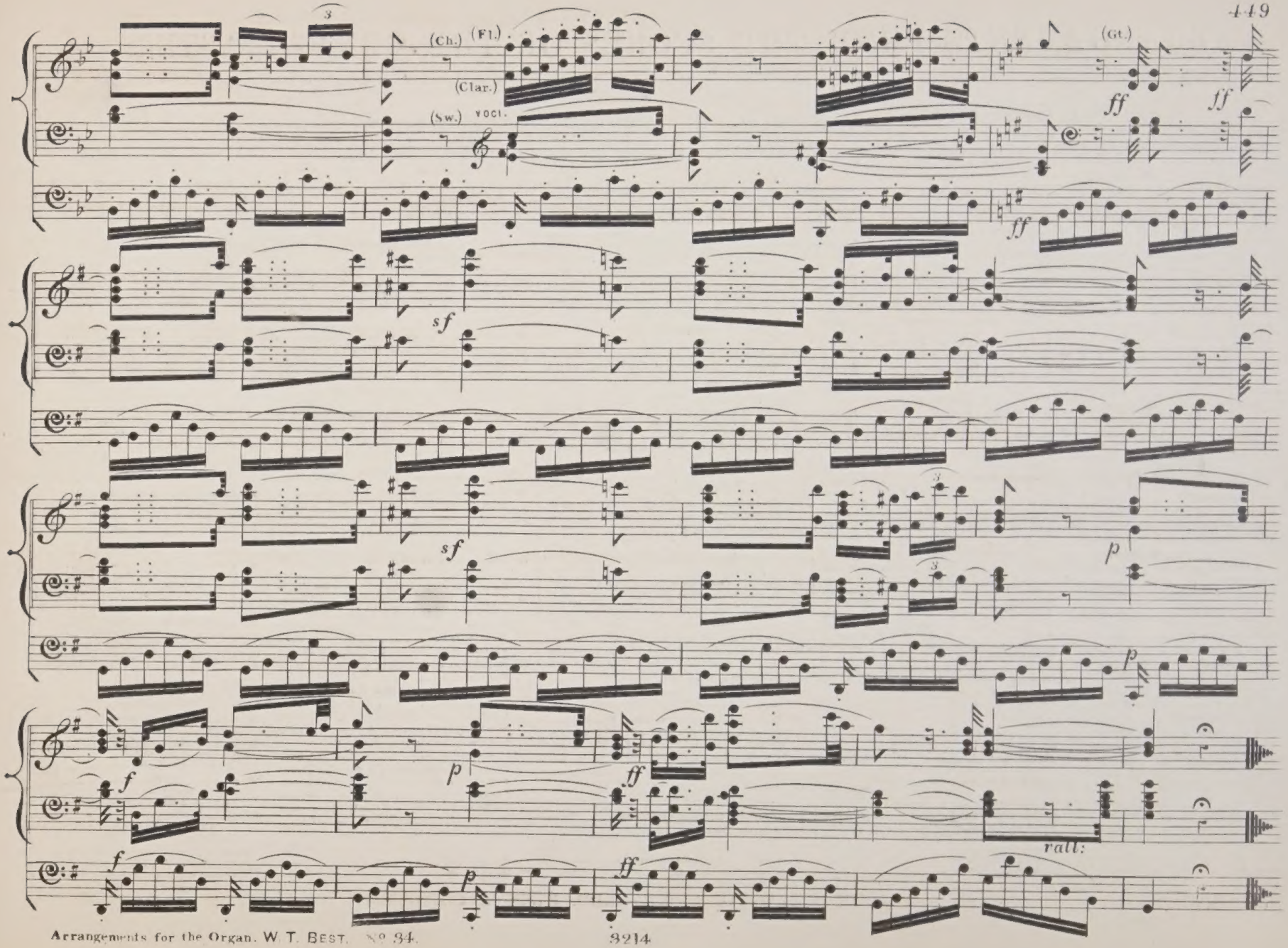
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Motett, "Insanæ et vanæ" .. Haydn
8 Chorus, "Fix'd in His everlasting" Handel
Choral Fugue .. .. .. Reissiger
Choral Fugue .. .. .. Bach
9 Overture, *Last Judgment* .. Spohr
March in C (Op. 3) .. .. Weber
10 Andante in D (*Quartetto*) .. Haydn
Chorus, "The heavens are telling" Haydn
11 Wedding March .. Mendelssohn
Motett, "Deus tibi laus et honor" Mozart
12 Larghetto (Op. 48) .. .. Dussek
Adagio and Finale, 1st *Quartett*.. Spohr
13 Air, "Ask if yon damask rose" .. Handel
Choral Fugue, "Pignus futuræ" Mozart
Air and Chorus (*Alceste*) .. Gluck
14 Chorus, "Queen of Summer" .. Handel
Schiller—Festival March .. Meyerbeer
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15 Chorus, "Hallelujah" .. .. Beethoven
Larghetto, 9th *Quartett* .. Mozart
16 Andantino, "Power of Sound" .. Spohr
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18 Chorus, "We all would die" .. Handel
Overture, *Athalia* .. .. Handel
Motett, "Jehovah" .. .. Spohr
19 Chorus, 'We have no King" .. Handel
Offertorium, "Alma virgo" .. Hummel
March (*Egmont*) .. .. Beethoven
20 March (*Hercules*) .. .. Handel
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Andante con Var. (*Septuor*) .. Beethoven
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Andante con Var. (*Notturno*) .. Spohr
24 Chorus, "The people shall hear" Handel
Air, "Thou shalt bring them in" Handel
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Solemn March (*Joshua*) .. Handel
25 March (*Le Prophète*) .. .. Meyerbeer
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Chorus, "We come" (*Judas*) .. Handel
26 Chaconne (4th Violin *Sonata*) .. Bach
27 Chorus, "To Thee let ev'ry soul" Handel
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work" .. .. .. Haydn
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Air, "Cangio d'aspetto" .. Handel
Andante in F (Op. 60) .. .. Weber
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descry" .. .. .. Handel
Finale in E (Op. 52) .. .. Schumann
Adagio (*Notturno*) .. .. Spohr
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March (*Notturno*) .. .. Spohr
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Air, "Sin not, O King" .. Handel
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Adagio in C (*Post. Work*) .. Schubert
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35 Overture, "Fall of Babylon" .. Spohr
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Concerto in C .. .. .. Handel
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Chorus, "Give thanks unto God" Spohr
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Arioso, "But the Lord is mindful"
Mendelssohn
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Choral Fugue, "Sicut locutus est" Bach
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Finale, 2nd *Sonata* (Viol. & Piano) Bach
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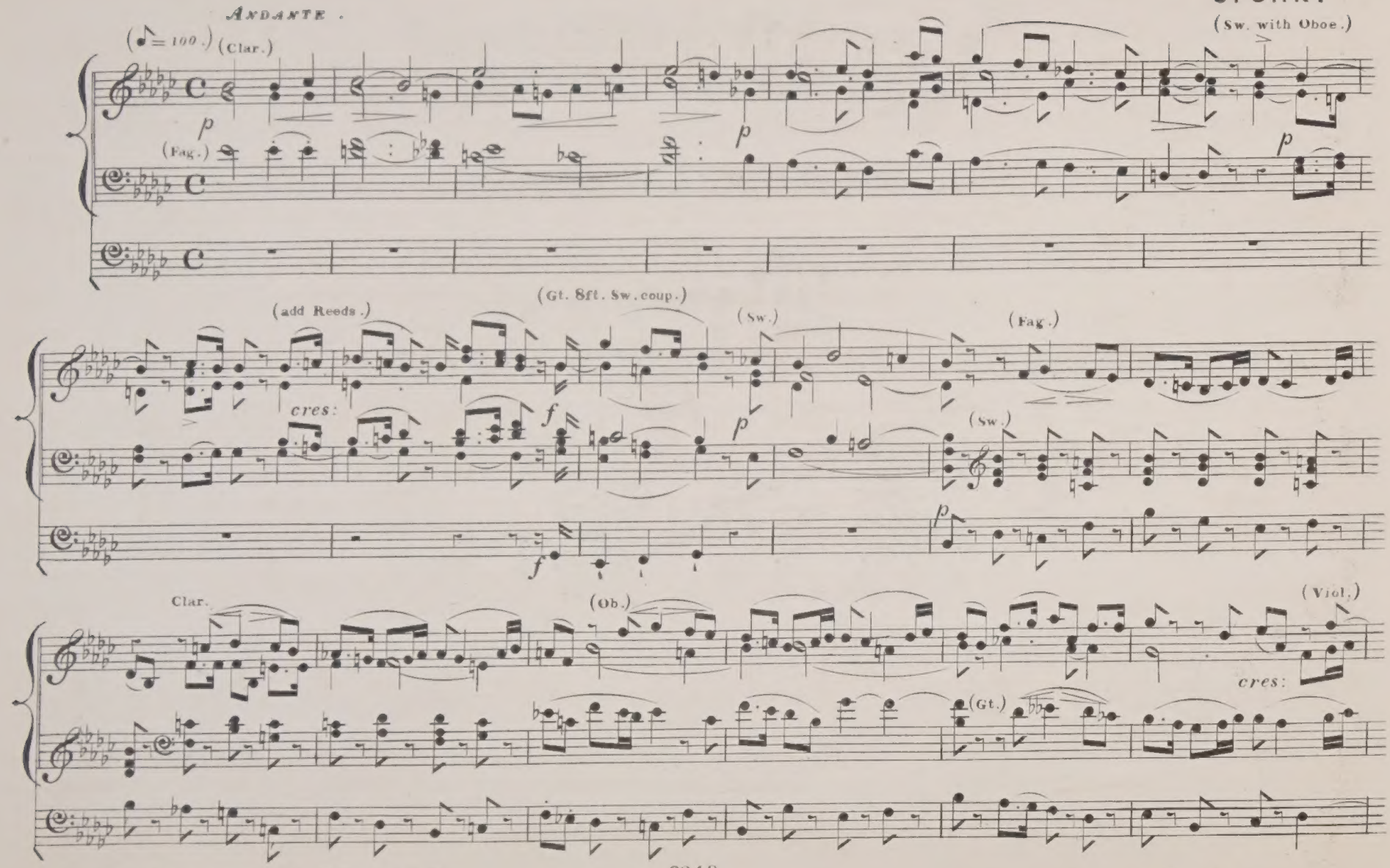
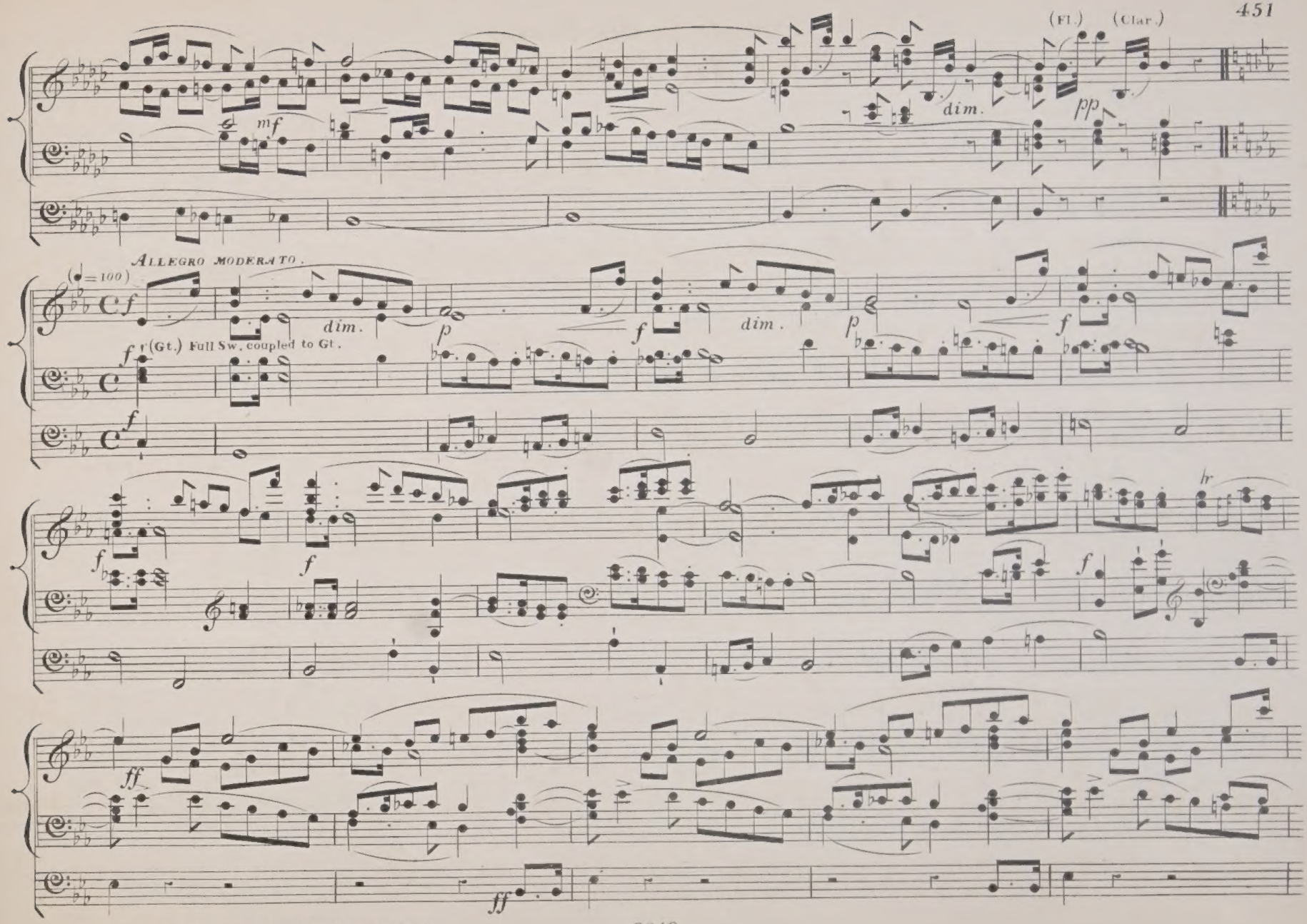
SPOHR.




(Fl.)
(Clar.)
mf
dim.
pp
ALLEGRO MODERATO.
(♩=100)
f
dim.
p
f
dim.
p
f
f
f (Gt.) Full Sw. coupled to Gt.
f
f
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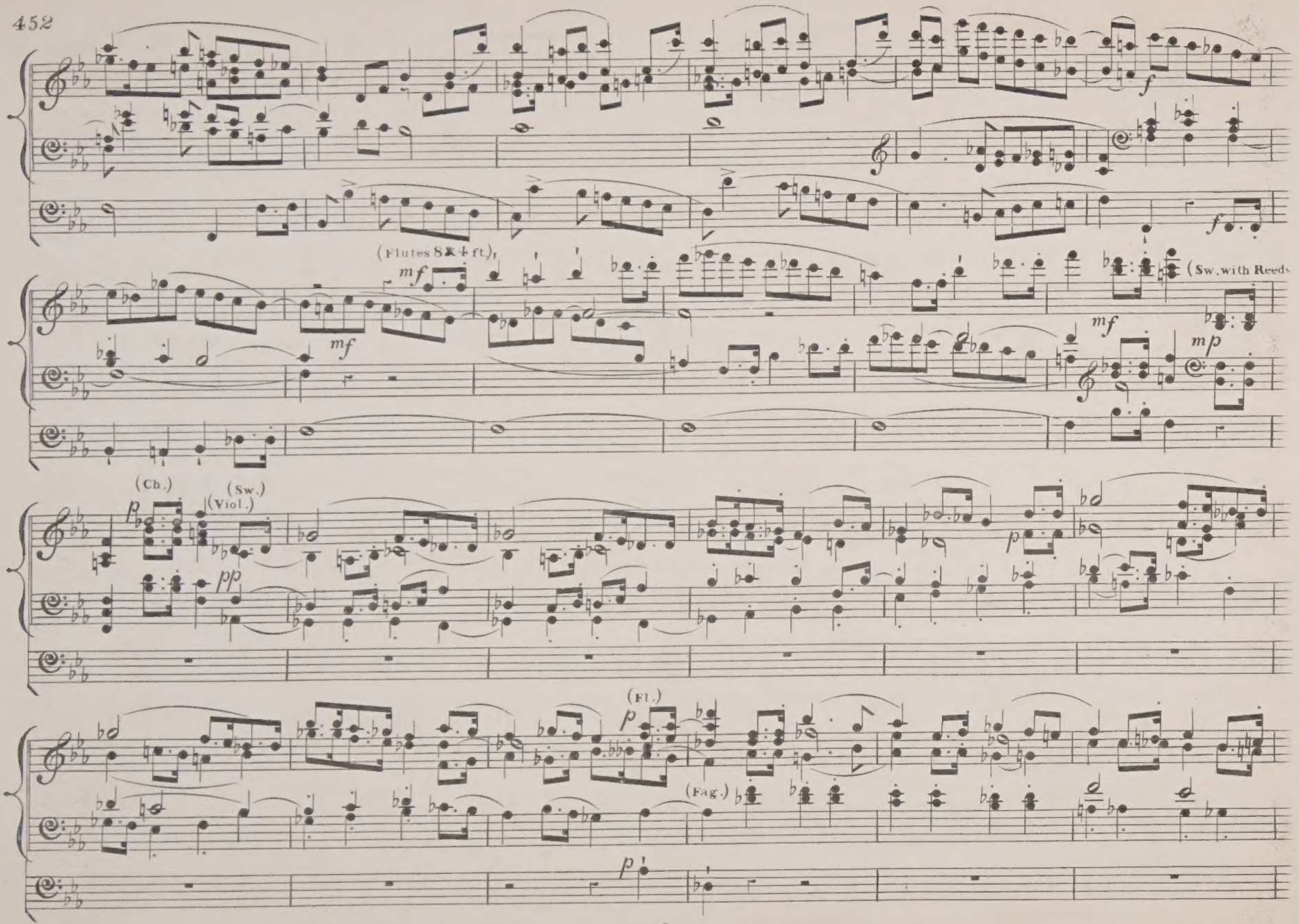
tr
ff
ff


f
f
(Flutes 8 & 4 ft.)
mf
mf
(Sw. with Reeds
mf
mp
(Ch.)
(Sw.)
(Viol.)
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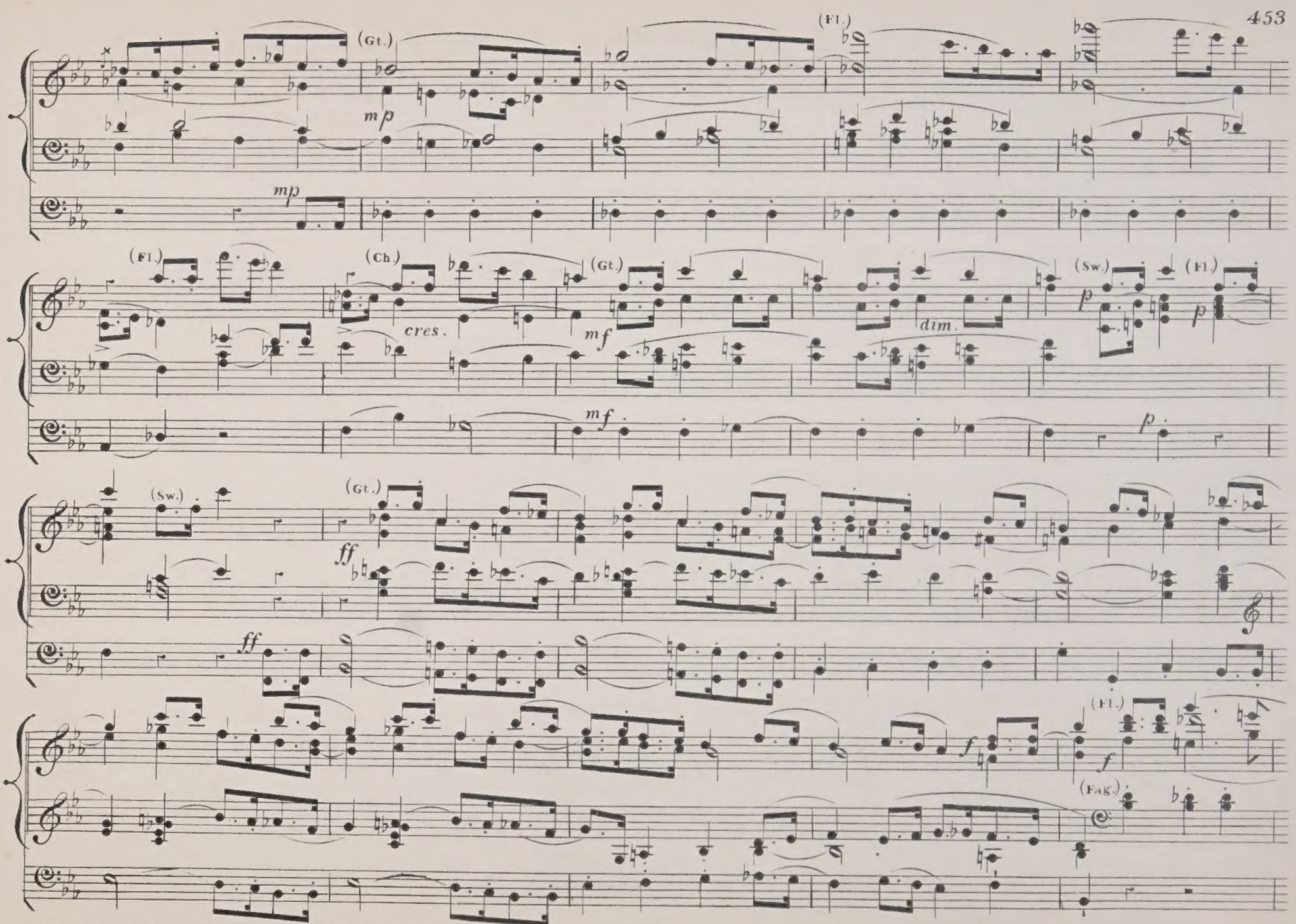
pp
p
(Fl.)
p
(Fag.)
p


(Gt.)
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mp
mp
(Fl.)
(Ch.)
(Gt.)
(Sw.)
(Fl.)
cres.
mf
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mf
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(Sw.)
(Gt.)
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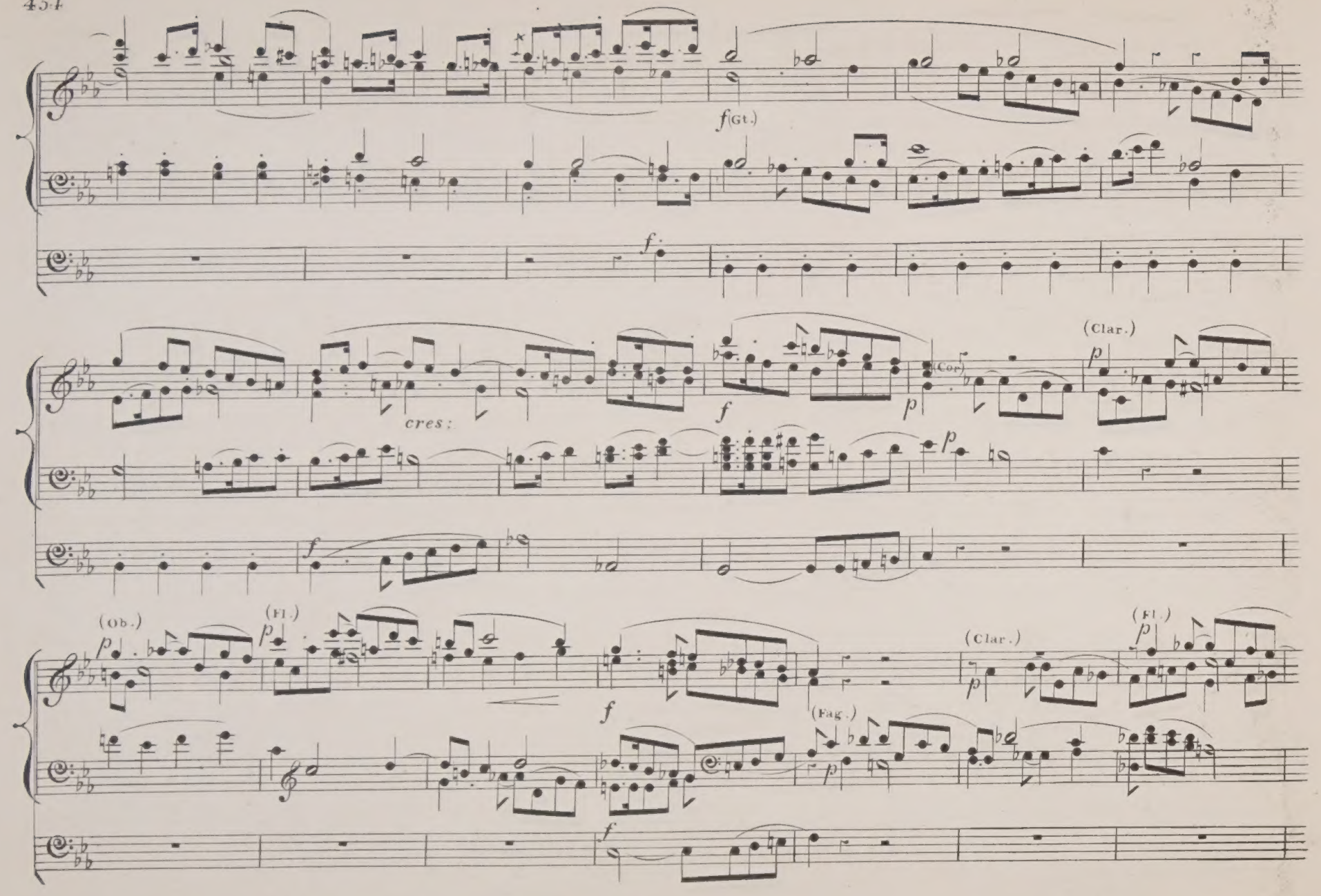
(Fl.)
f
f
(Fag.)


f (Gt.)
f
cres:
f
(Cor.)
p
(Clar.)
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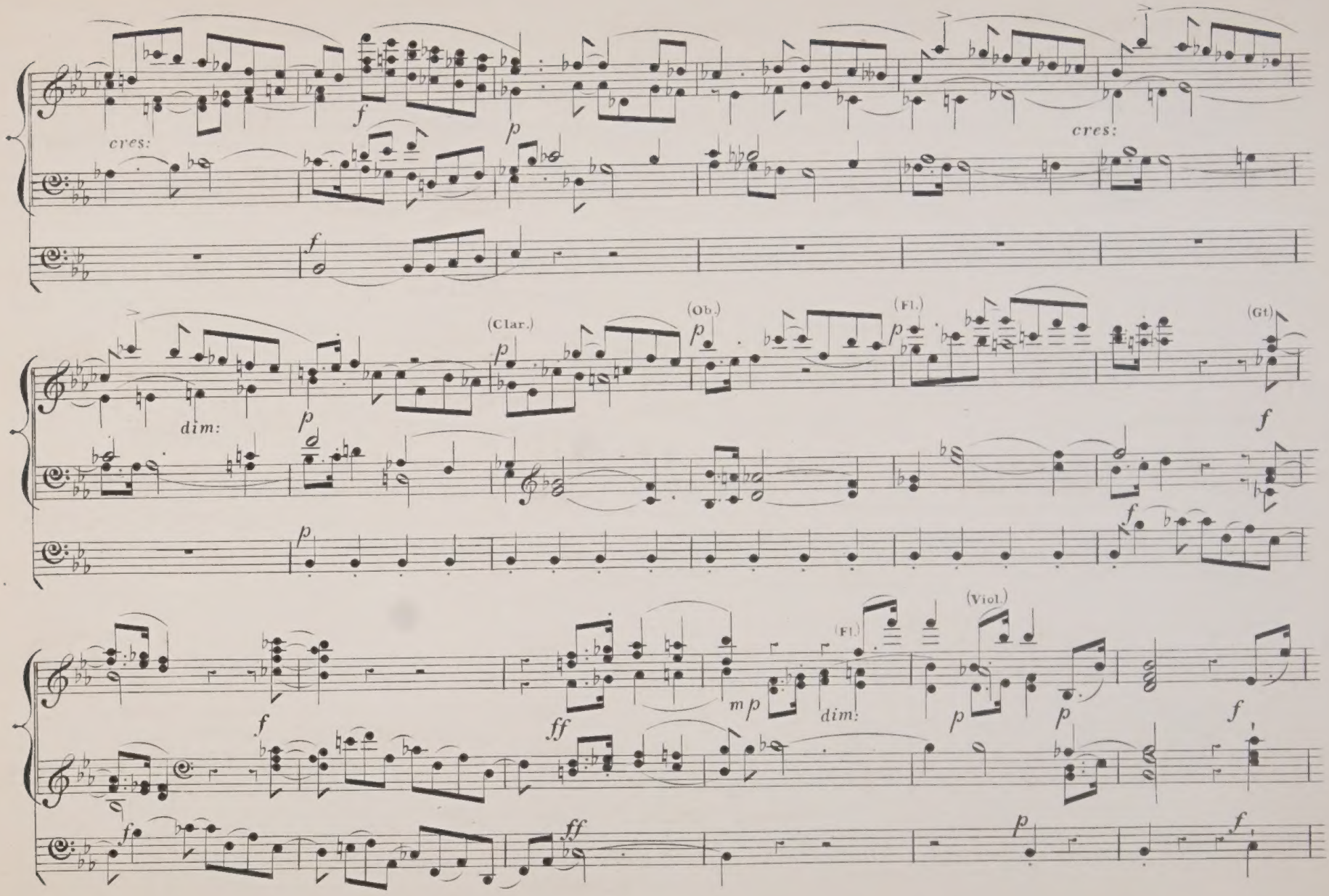
f
(Ob.)
p
(Fl.)
p
f
(Clar.)
p
(Fl.)
p
(Fag.)
p
f


cres:
cres:
(Clar.)
(Ob.)
(Fl.)
(Gt)
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(Fl.)
(Viol.)
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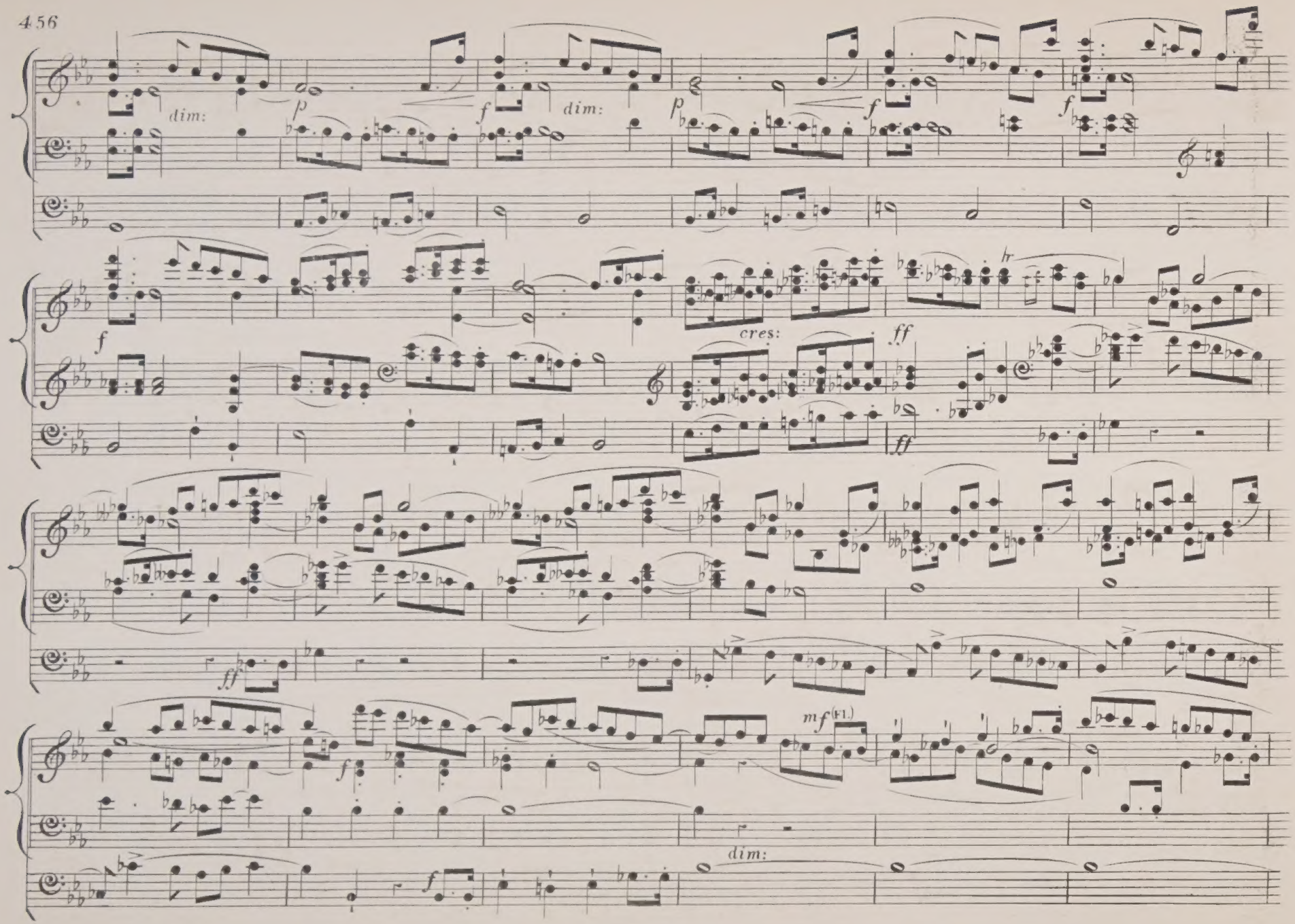
dim:
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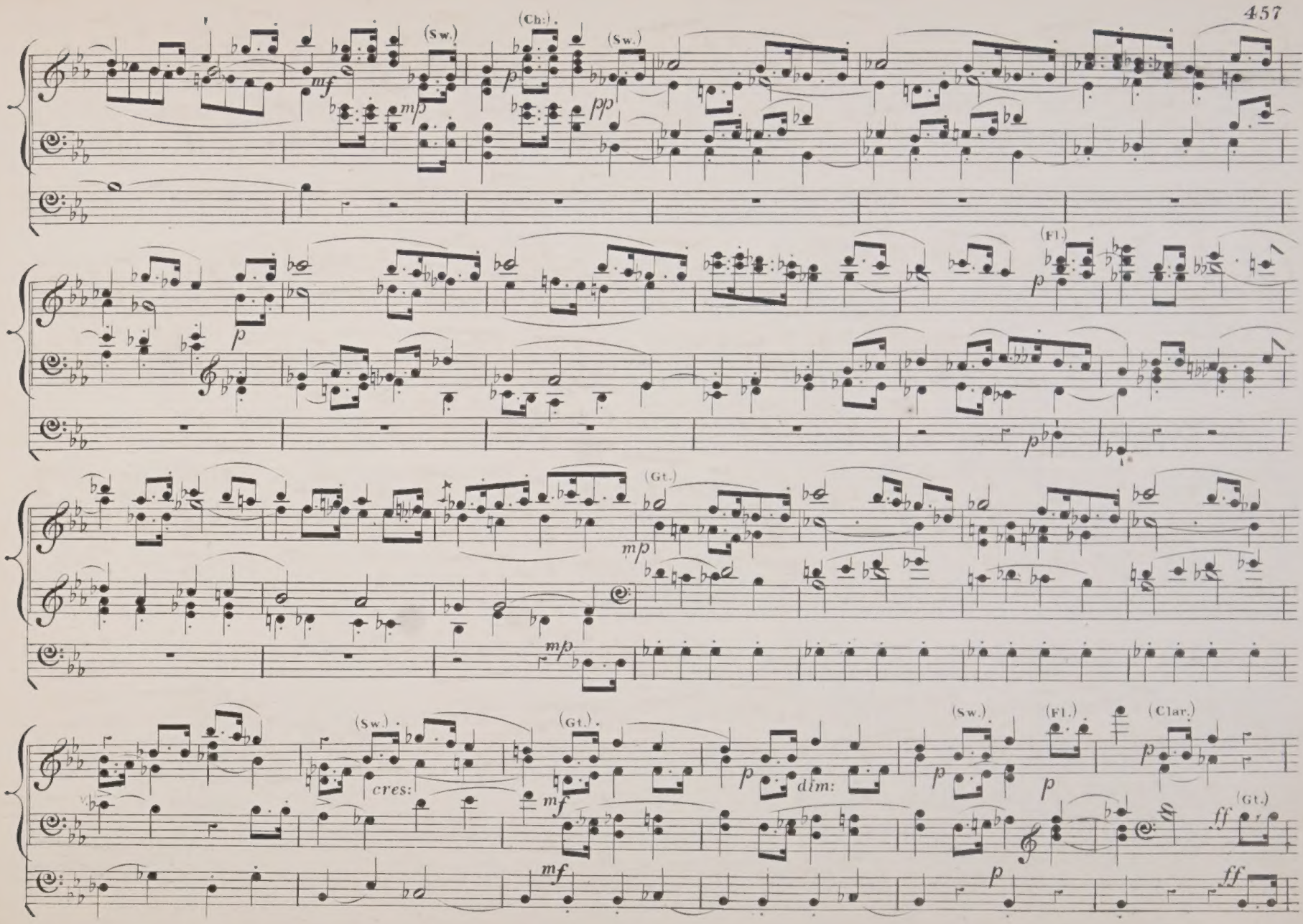
(Sw.)
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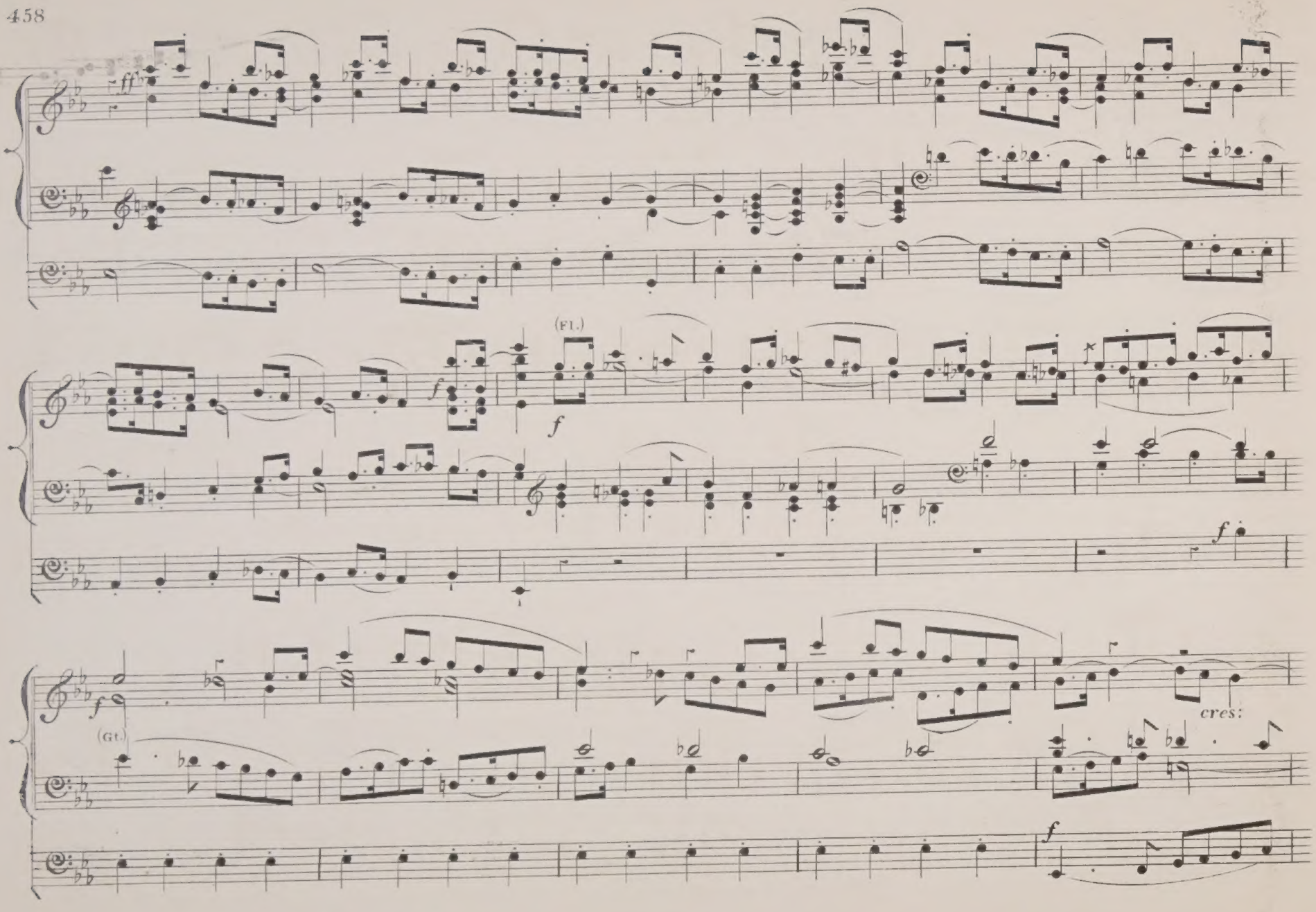
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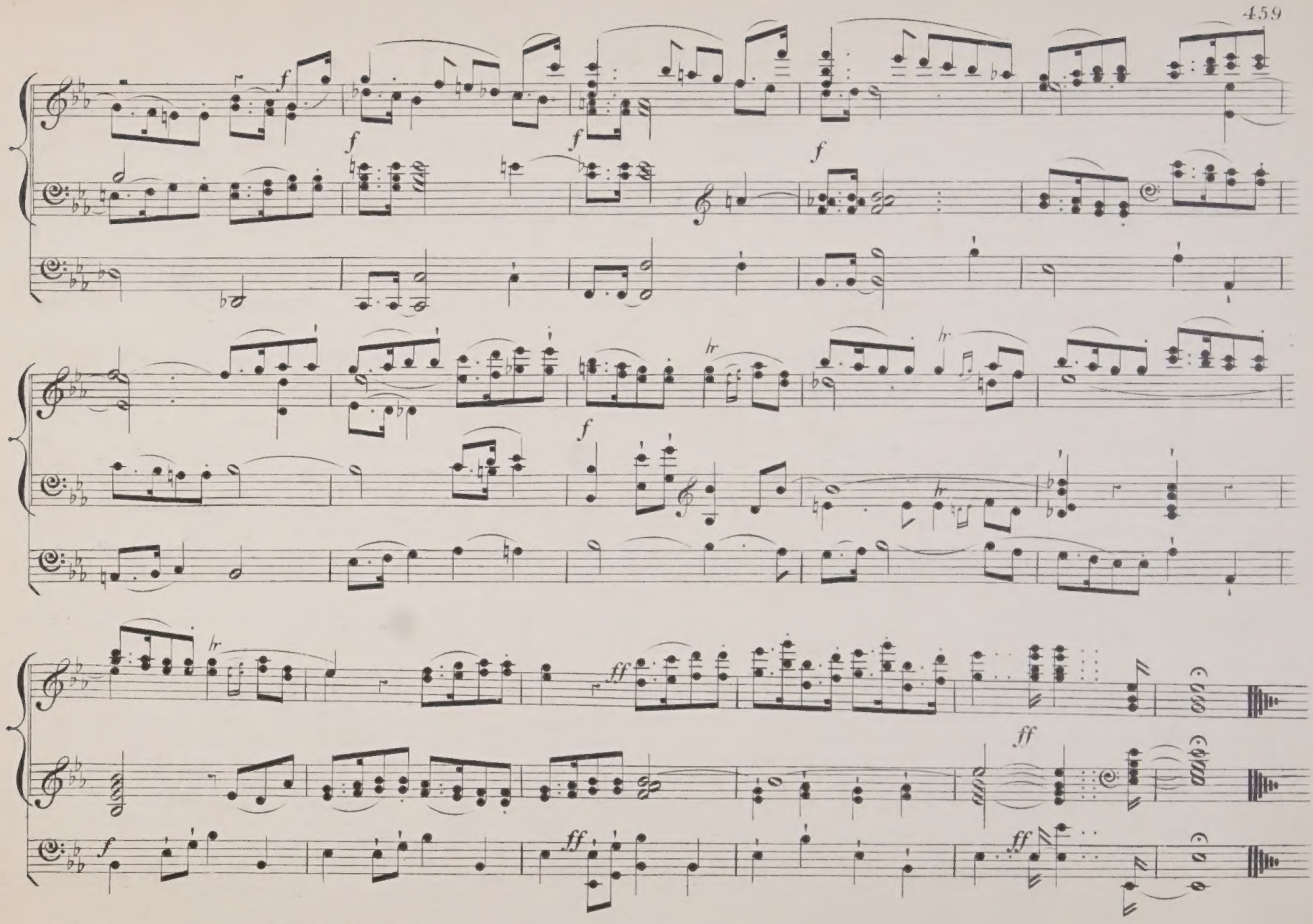
f
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Gabotta.

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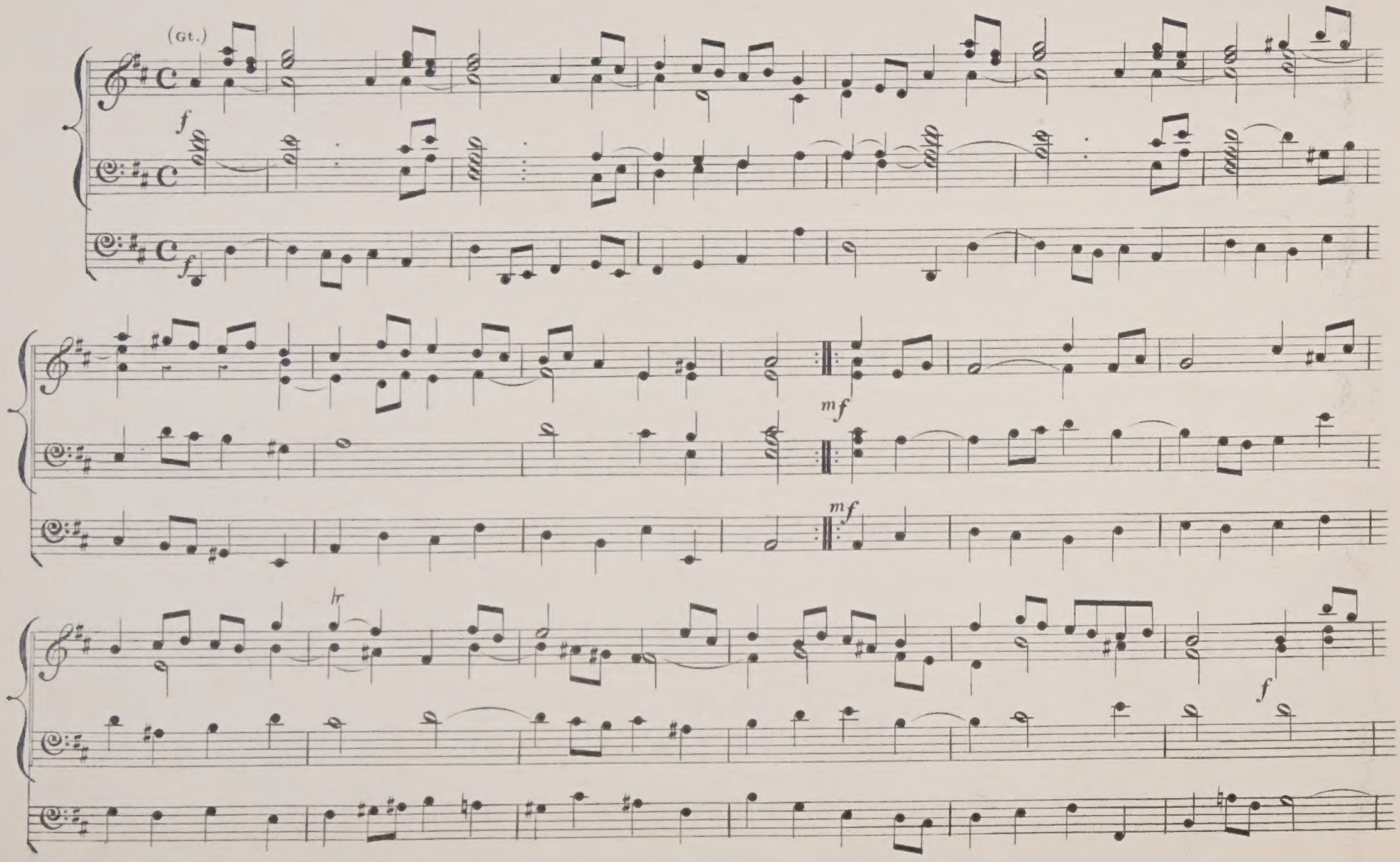
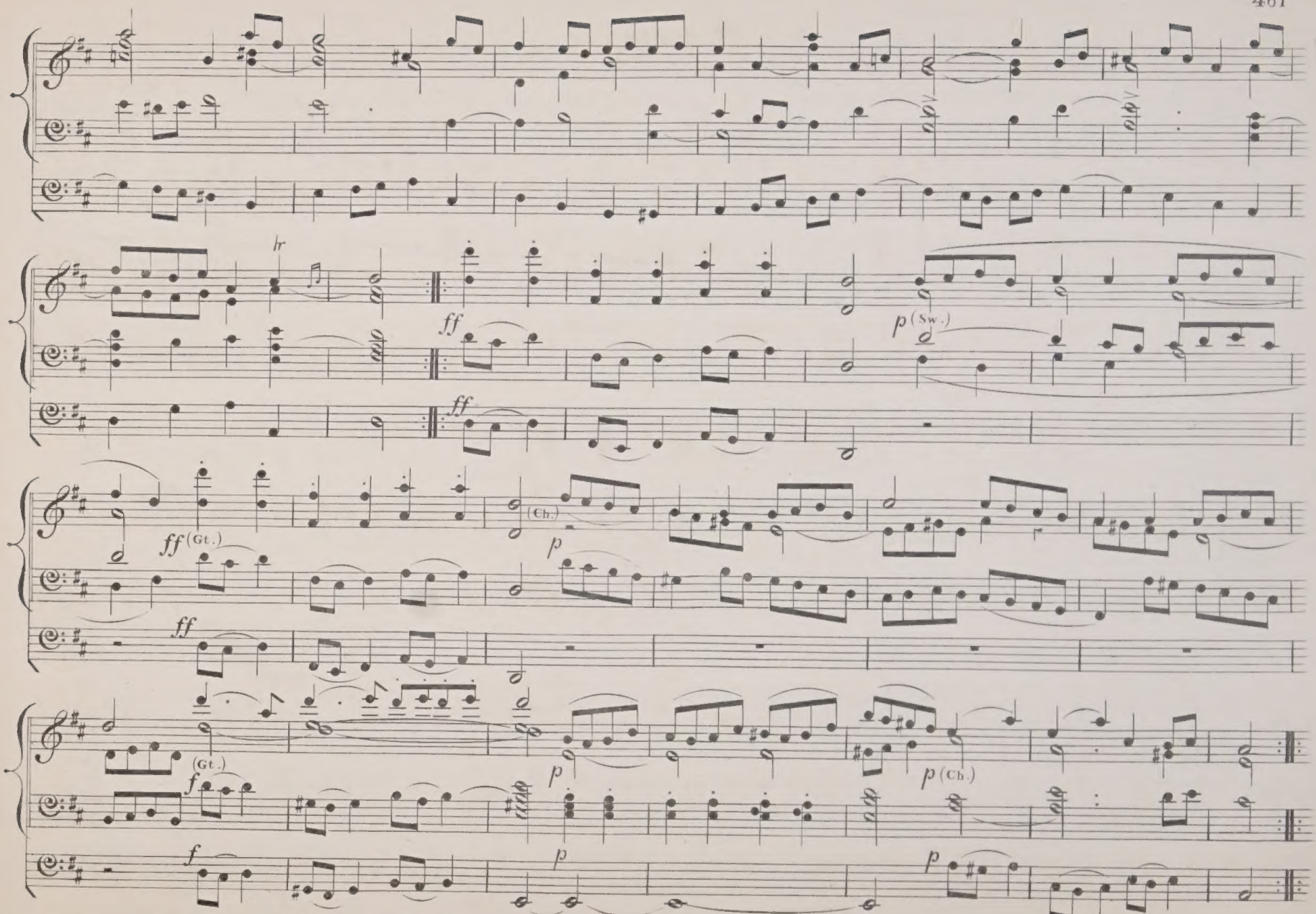
FOR THE ORCHESTRA.

J. S. BACH.




lr
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p (Ch.)
p
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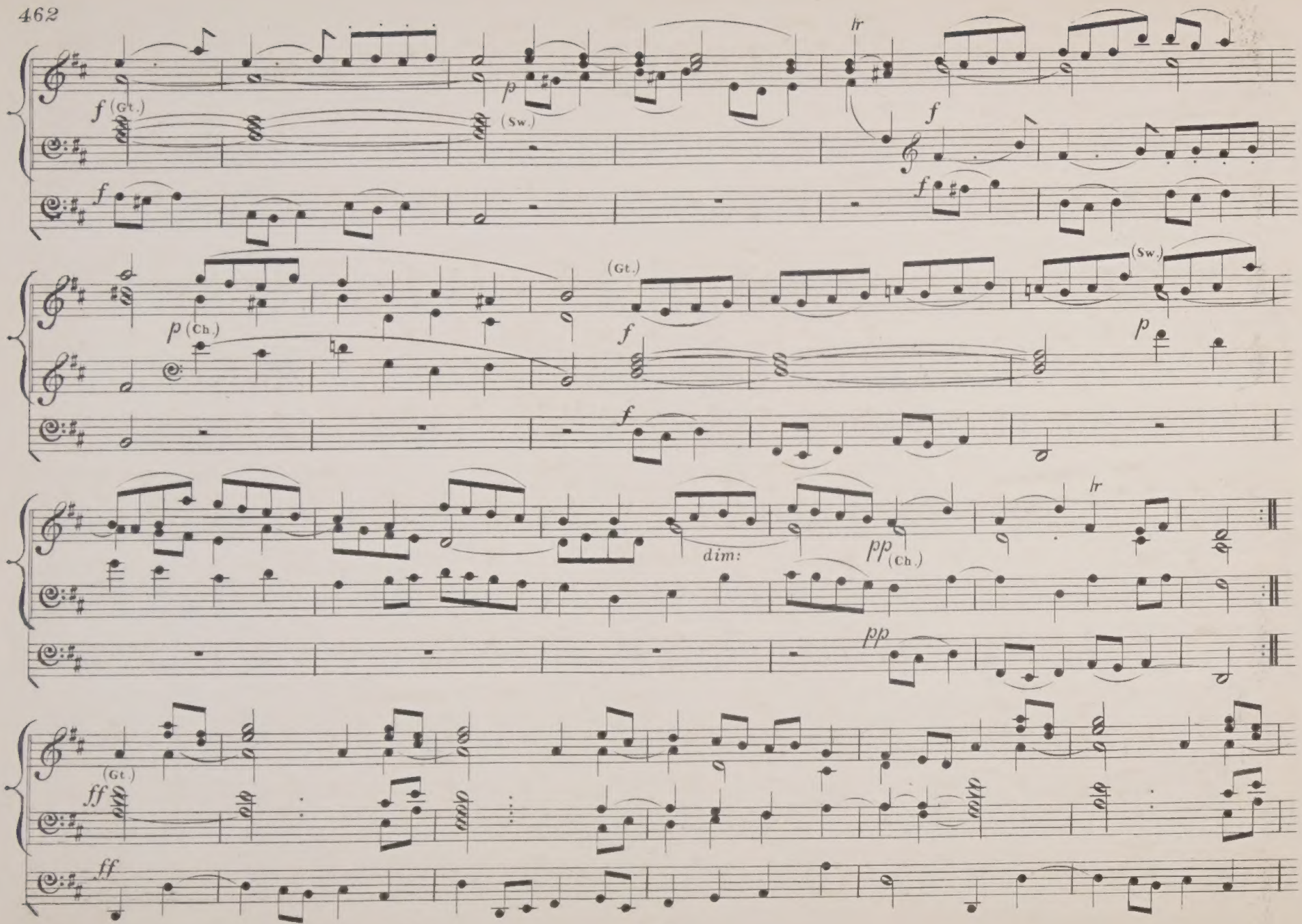
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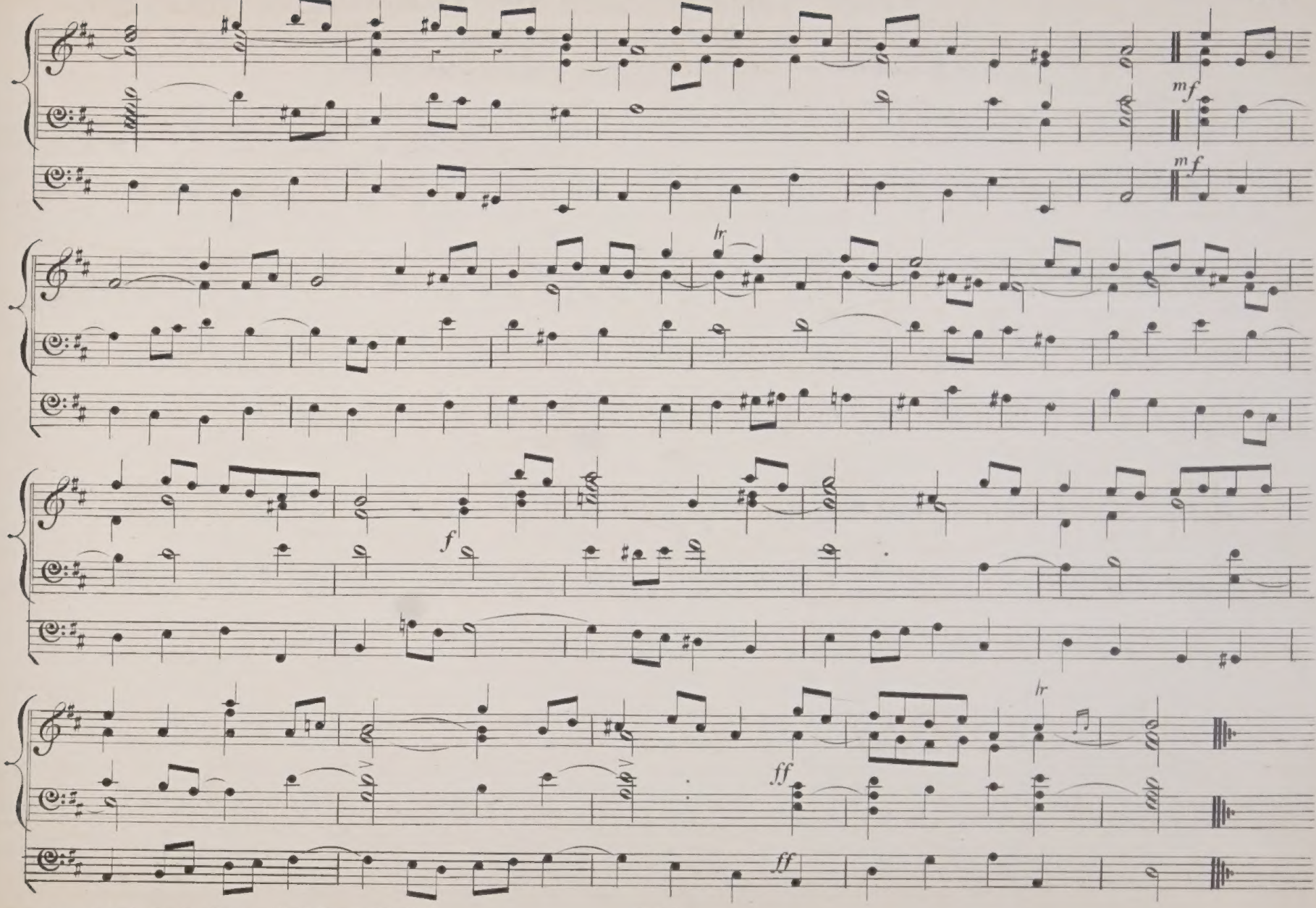
mf
mf
lr
f
lr
ff
ff

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	Andante from the Pianoforte Duets (Op. 3)	Weber
	Air, "Cangio d'aspetto"	Handel
	Andante from the Pianoforte Duets (Op. 60)	Weber
28	Chorus, "The traitor if you there descry"	Handel
	Finale, E major (Op. 52)	Schumann
	Adagio from the Notturno (Op. 34) ...	Spohr
29	Overture, *Saul*	Handel
30	Air and Chorus, "Placido è il Mar" ...	Mozart.
	Andante from the First Symphony	Mendelssohn
	March from the Notturno (Op. 34) ...	Spohr
31	Chorus, "If thou let this man go" ...	Handel
	Musette from the Sixth Grand Concerto ...	Handel
	Chorus, "Come, gentle Spring" ...	Haydn
	Air, "Sin not, O King"	Handel
	March, F major, *Idomeneo*	Mozart
32	Larghetto from the First Symphony ...	Spohr
	Chorus, "How lovely are the messengers"	Mendelssohn
	Allegretto from the Quartett (Op. 59) ...	Beethoven
33	Adagio from the Quartett (Op. 44)	Mendelssohn
	Motett, "Jesu dulcis memoria" ...	Bühler
	Adagio, Pianoforte (Posthumous work) ...	Schubert
34	Chorus, "Father of mercy"	Handel
	First Motett, "Splendente, te Deus ...	Mozart
	Air and Chorus, "Dal tuo stellato soglio"	Rossini
35	Overture, *The Fall of Babylon*... ...	Spohr
	Gavotta, from an Overture	Bach
36	Chorus, "Let us not rend it"	Handel
	Concertante (C major)	Handel
	Motett, "O salutaris Hostia"	Auber
37	Air and Chorus, "Holy! Holy!" ...	Spohr
	Chorus, "Give thanks unto God" ...	Spohr
	Andante from the Pianoforte Bagatelles ...	Beethoven
	Chorale, "Sleepers wake" ...	Mendelssohn
	Arioso, "But the Lord is mindful"	Mendelssohn
38	Six Fugues from the Pianoforte Works ...	Bach
39	Romanza, G major (Op. 40)	Beethoven
	March (Posthumous Work)	Mozart
	Chorus, "The many rend the skies" ...	Handel
40	March, *Scipio*	Handel
	Chorus, "Bow down with thanks" ...	Bach
	Andante from the Third Symphony ...	Mozart

CONTENTS OF VOLUME III.

No.		
41	Adagio (Symphony in C major, No. 7) ...	Haydn
	Choral Fugue, "Dona nobis," Mass in B minor	Bach
	Choral Fugue, "Kyrie Eleison," Mass in G	Bach
42	Overture to the Oratorio *St. Paul*	Mendelssohn
	Adagio from the Pianoforte Duets ...	Weber
	Choral Fugue, "Sicut locutus est (Magnificat in D)	Bach
43	Adagio (Symphony in E flat, No. 4) ...	Haydn
	Allegro (Third Sonata for Pianoforte and Violin)	Bach
	Finale to the Second Sonata for P. F. and Violin	Bach
44	Chorus, "God, Thou art great" ...	Spohr
	Larghetto from the 12th Grand Concerto	Handel
	Motett, "Misericordias Domini" ...	Mozart
45	Andante from the Symphony in E flat	A. Romberg
	Chorus, "How soon our tow'ring hopes"	Handel
	Andante from the Symphony in E flat, No. 2	Haydn
46	Quartett, "Recordare," Requiem Mass ...	Mozart
	Choral Fugue, "Et vitam," Mass in D major	Righini
	Largo from the Fourth Quartett in E flat...	Haydn
47	"Out of the deep." 130th Psalm ...	Spohr
	Funeral March (Pianoforte Sonata, Op. 35)	Chopin
	Adagio from the P. F. Duet Sonata in B flat	Mozart
48	Minuet from the Overture to *Berenice* ...	Handel
	Minuet from the Serenade in C minor ...	Mozart
	Minuet from an Instrumental Concerto ...	Bach
49	Grand March (Op. 40) ...	F. Schubert
	Chorus, "Hail, mighty Joshua" ...	Handel
50	Pastoral Symphony from the *Christmas Oratorio*...	Bach
	Chorus, "Be joyful, ye redeemed," from a Sacred Cantata for the Festival of St. John the Baptist	Bach
	Adagio (Sonata for Vn. & P. F. in G minor)	Bach
51	"Pater Noster." Motett for Chorus and Orchestra	Cherubini
	Sarabande from the Second Violin Sonata	Bach
	Chorus, "Envy, eldest born of hell," *Saul*	Handel
52	Allegro marziale, from the Pianoforte Duets (Op. 60)...	Weber
	Bourée from the Second Sonata for Violin alone	Bach
53	Triumphal March, *Tarpeja*	Beethoven
	Military March (Posthumous Work) ...	Beethoven
54	Prelude and Fugue in F minor	Handel
	Air, "Honour and Arms," *Samson* ...	Handel
	Minuet from the Pianoforte Works ...	Beethoven
55	Adagio Religioso, *Lobgesang* ...	Mendelssohn
	Choral Fugue, "Let us sing His hallow'd praises" (Op. 96) ...	Mendelssohn
	Chorale, "O God, thou holy Lord" ...	Bach
56	Adagio from the Fourth Symphony ...	Beethoven
	Allegretto Scherzando (Eighth Symphony)	Beethoven
57	Overture, *Esther*	Handel
	Andante from the Fifth Quintett ...	Mozart
58	Adagio and Grand Fugue in C major (Fifth Sonata for Violin)	Bach
59	Overture to the Opera of *Porus* ...	Handel
	Allegretto from the Seventh Symphony ...	Beethoven
60	Allegretto Maestoso from the Serenade in E flat, for Wind Instruments ...	Mozart
	Chorus, "So let us go in peace and joy"...	Bach

CONTENTS OF VOLUME IV.

No.		
61	Overture, *Athalie*	Mendelssohn
62	Motett, "Hear my Prayer" ...	Mendelssohn
	Gavotta e Rondo (Sixth Sonata for Violin)	Bach
63	Overture, *Jessonda*	Spohr
64	Grand March in D (Op. 45)	Beethoven
	Andante from a Sonata in C (4 hands) ...	Mozart
65	Andante (Clock Movement), 4th Sym., in D	Haydn
	Air and Chorus, "Almighty Ruler," *Joshua*	Handel
66	Andante Cantabile, Fourth Symphony in C	Mozart
	Air and Chorus, "Shall I in Mamre's fertile plains," *Joshua*	Handel
67	Sonata in D major, composed for the Pianoforte, 4 hands (Op. 3) ...	Mozart
68	Allegretto from the Fourth Symphony	Mendelssohn
	Andante con Variazioni from the Serenade for Flute, Violin and Viola (Op. 25)	Beethoven
69	War March of Priests, *Athalie* ...	Mendelssohn
	Andantino, Second Entr'acte to the Drama *Rosamunde*	F. Schubert
70	Duet and Chorus, "Sion now her head," "Tune your harps," *Judas Maccabæus*	Handel
	Andante from P. F. Duets (Op. 85, No. 3)	R. Schumann
	Andantino from the Pianoforte Duets (Op. 85, No. 6)	R. Schumann
71	Andantino, P.F. Sonata in A minor (Op. 164)	F. Schubert
	Chorus, "God found them guilty" ...	Handel
	Marziale from the Characteristic Pieces for the Pianoforte (Op. 68, No. 29)	R. Schumann
	Andantino from ditto (Op. No. 15)	R. Schumann
72	Adagio from the Trio (Op. 3) ...	Beethoven
	March in C minor	F. Spindler
73	Chorus, "Swell the full chorus," *Solomon*	Handel
	Prelude in C minor	F. Chopin
	Marche Religieuse	Adolphe Adam
74	The Harmonious Blacksmith	Handel
	Andantino. Pensées Musicales for the Pianoforte (Op. 94, No. 2) ...	F. Schubert
	Largo, P.F. Sonata in A (No. 2, Op. 2) ...	Beethoven
75	Allegretto from the 4th Sonata (Op. 70) ...	Weber
	Tema con Variazioni from Serenade (Op. 8)	Beethoven
	Short Prelude and Fugue in C ...	J. L. Krebs
76	Fugue in G minor (Pianoforte Works) ...	J. S. Bach
	Fantasia in F, composed for a Mechanical Organ	Mozart
77	Sarabande and Gavotte in E (Suites Francaises)	Bach
	Gavotte in G ... ... ditto	Bach
	Gavotte & Musette in G minor (Suites Anglaises)	Bach
	Sarabande in F ... ... ditto	Bach
	Sarabande and Bourée in A minor ditto	Bach
	Gavotte and Musette in D minor ditto	Bach
78	Chorus, "Music spread thy voice," *Solomon*	Handel
	Funeral March (Lieder ohne Worte, No. 27)	Mendelssohn
	Chanson Orientale (Op. 66, No. 4)	R. Schumann
	Fugue in B minor	Albrechtsberger
	Fugue in F (Suite de Pièces)	Handel
79	Chorus, "Hallelujah" (*Occasional Oratorio*)	Handel
	Minuetto and Polacca (Notturno. Op. 34)	Spohr
80	Hunting Song (Op. 82) ...	R. Schumann
	Overture, *Jubilee*	Weber

(END OF THE FOURTH VOLUME.)

(To be continued.)

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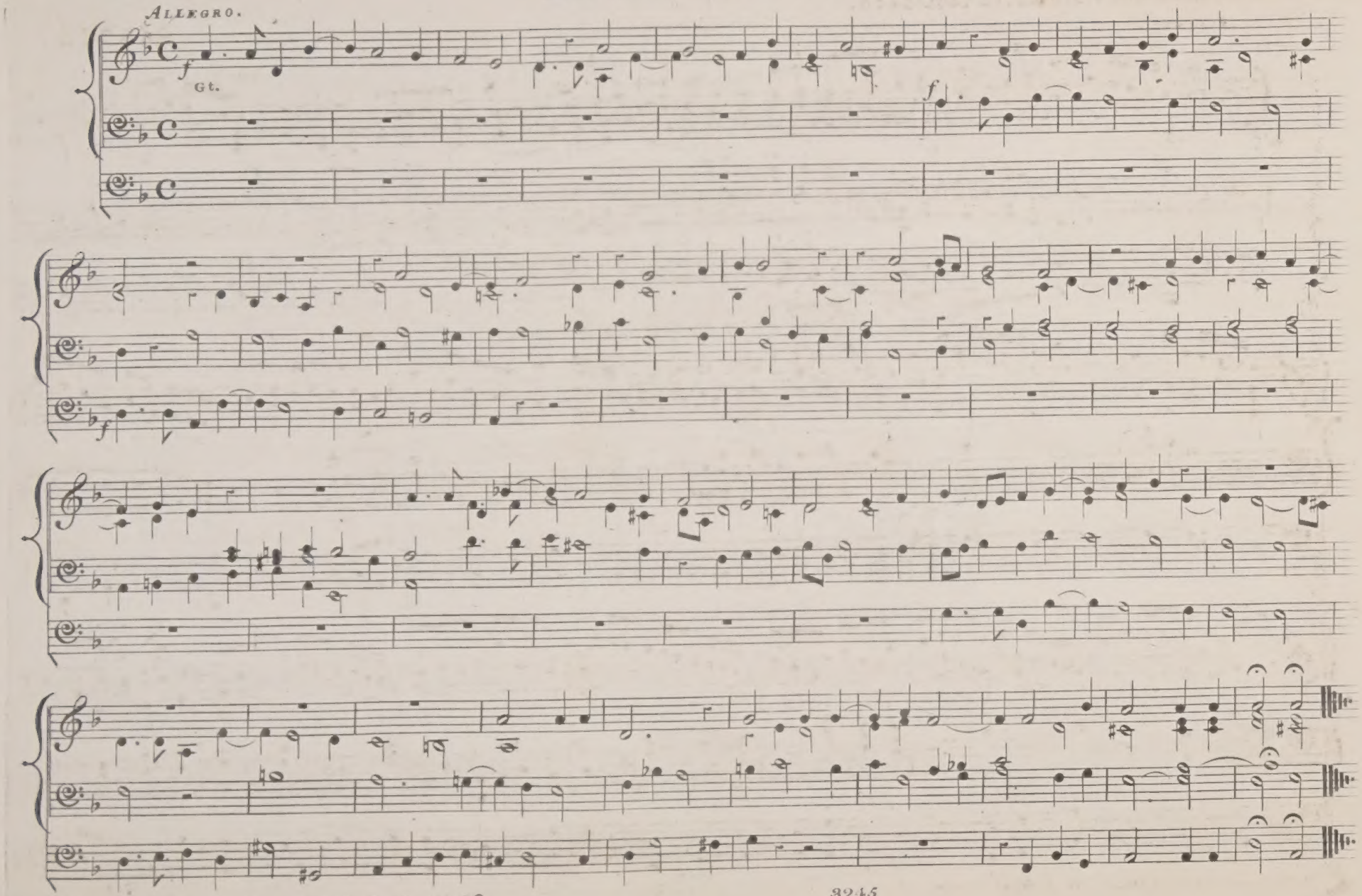
ACCORDING TO St. JOHN.

CHORUS.

"Let us not rend it."

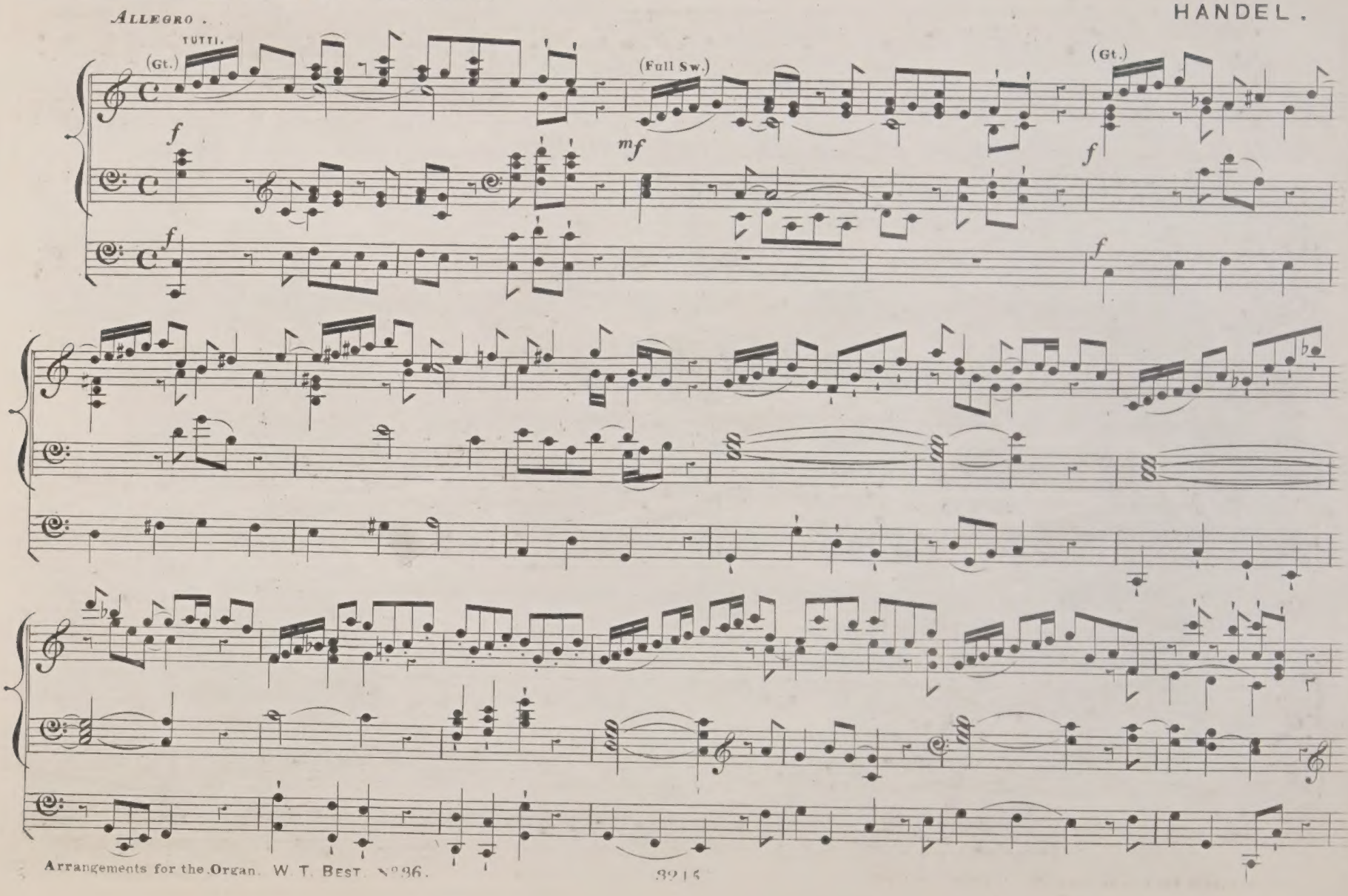
HANDEL.

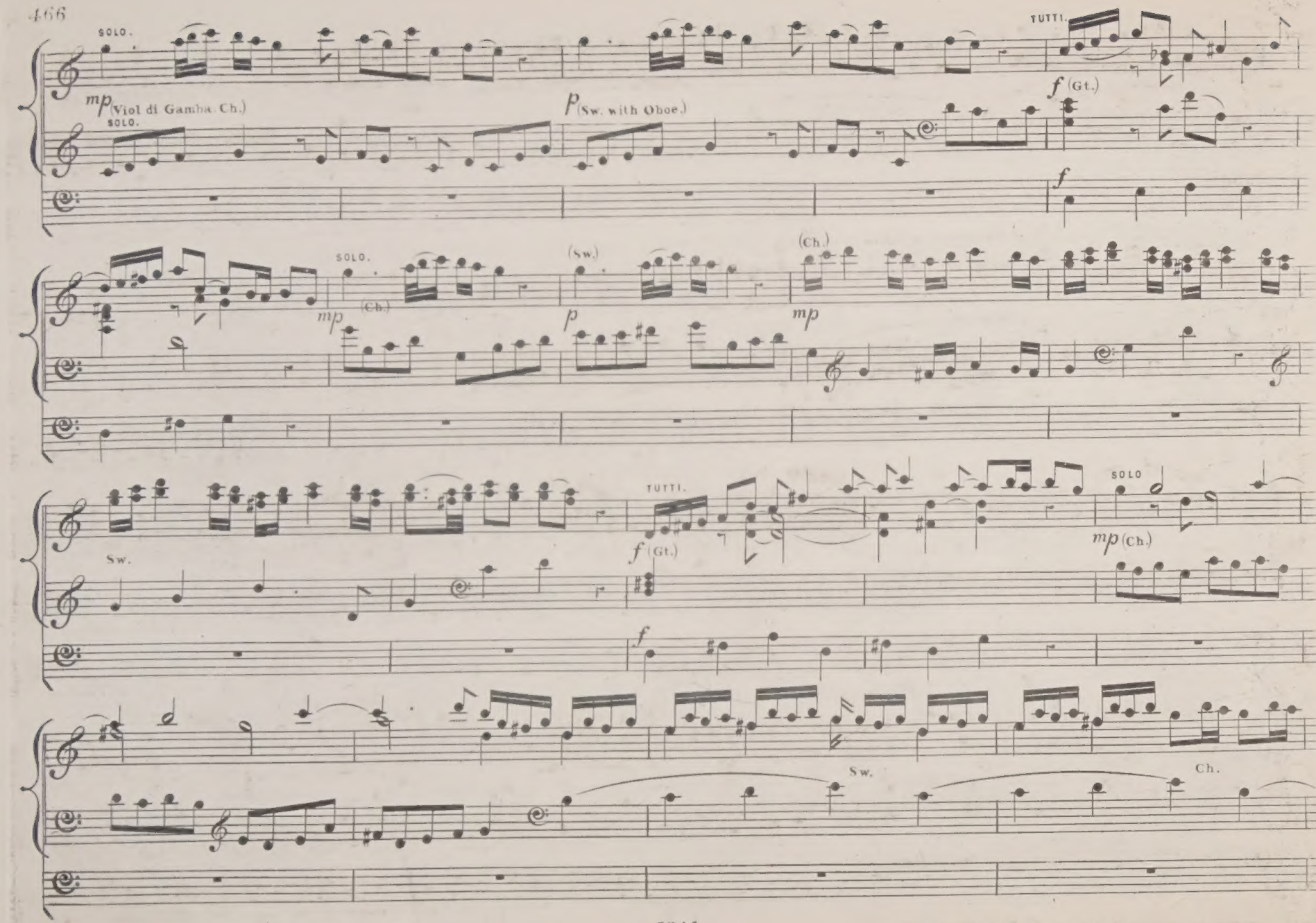


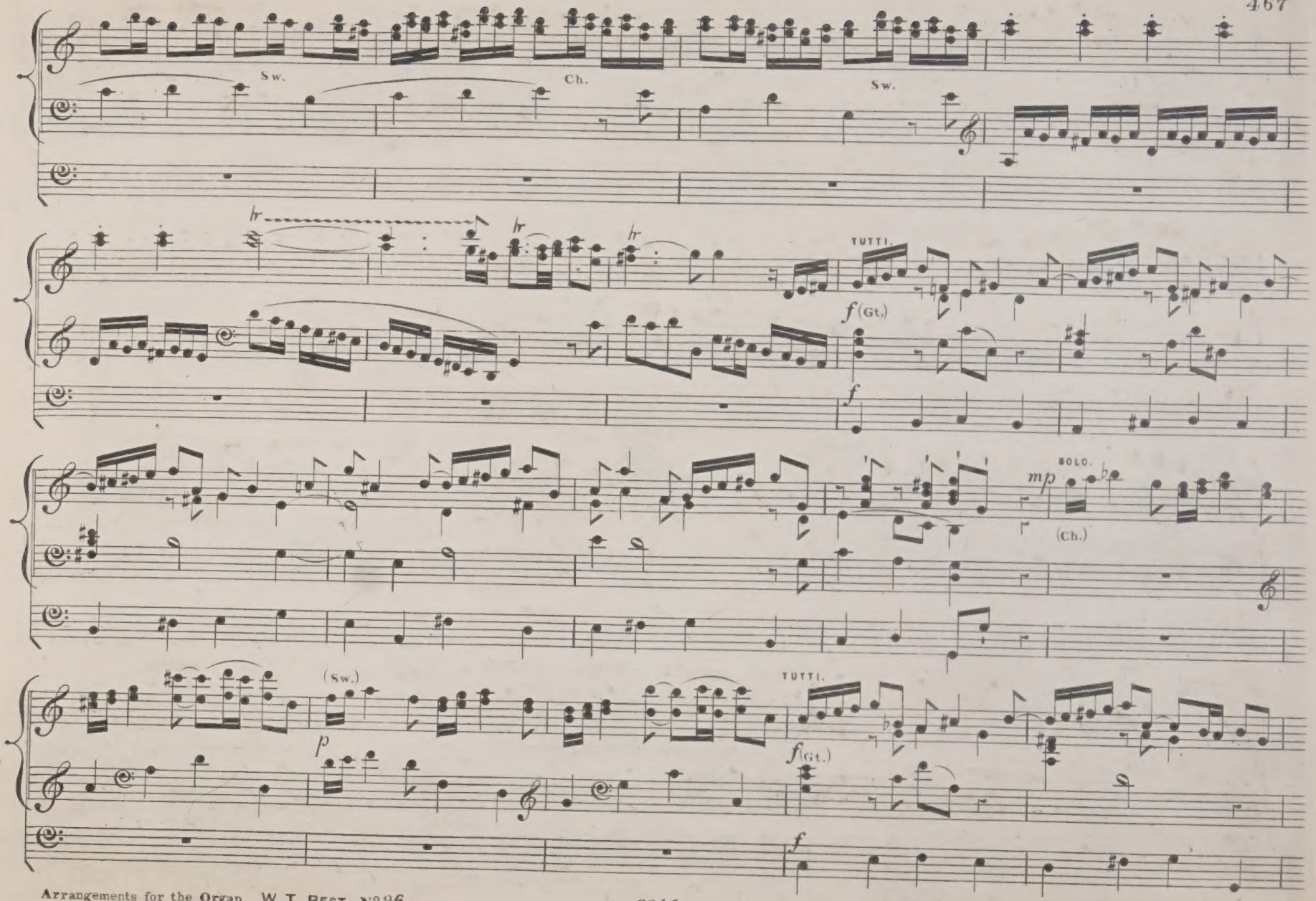
COMPOSED FOR STRINGED INSTRUMENTS,
WITH TWO VIOLINS AND VIOLONCELLO OBBLIGATO.

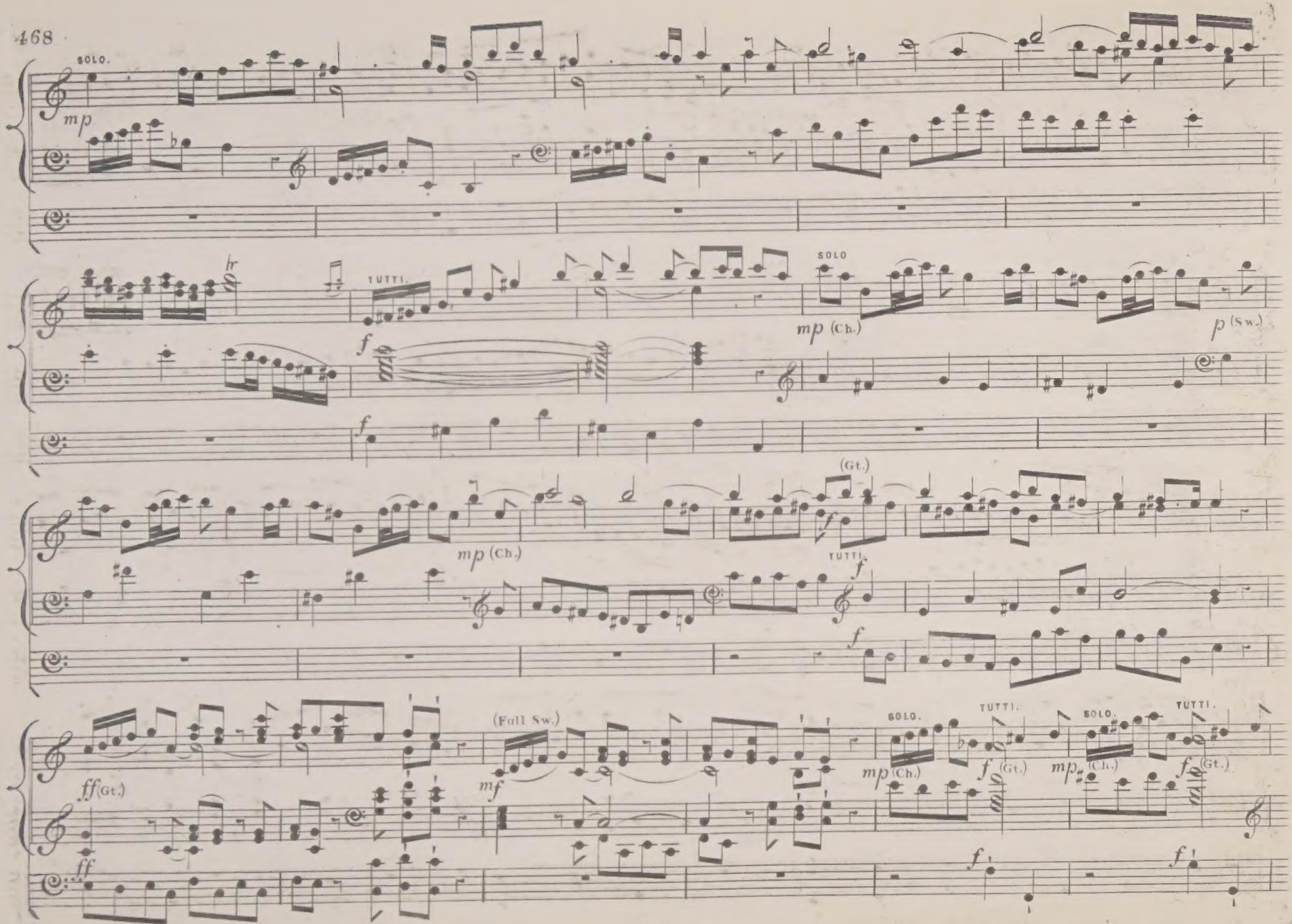
Concertante in C Major.

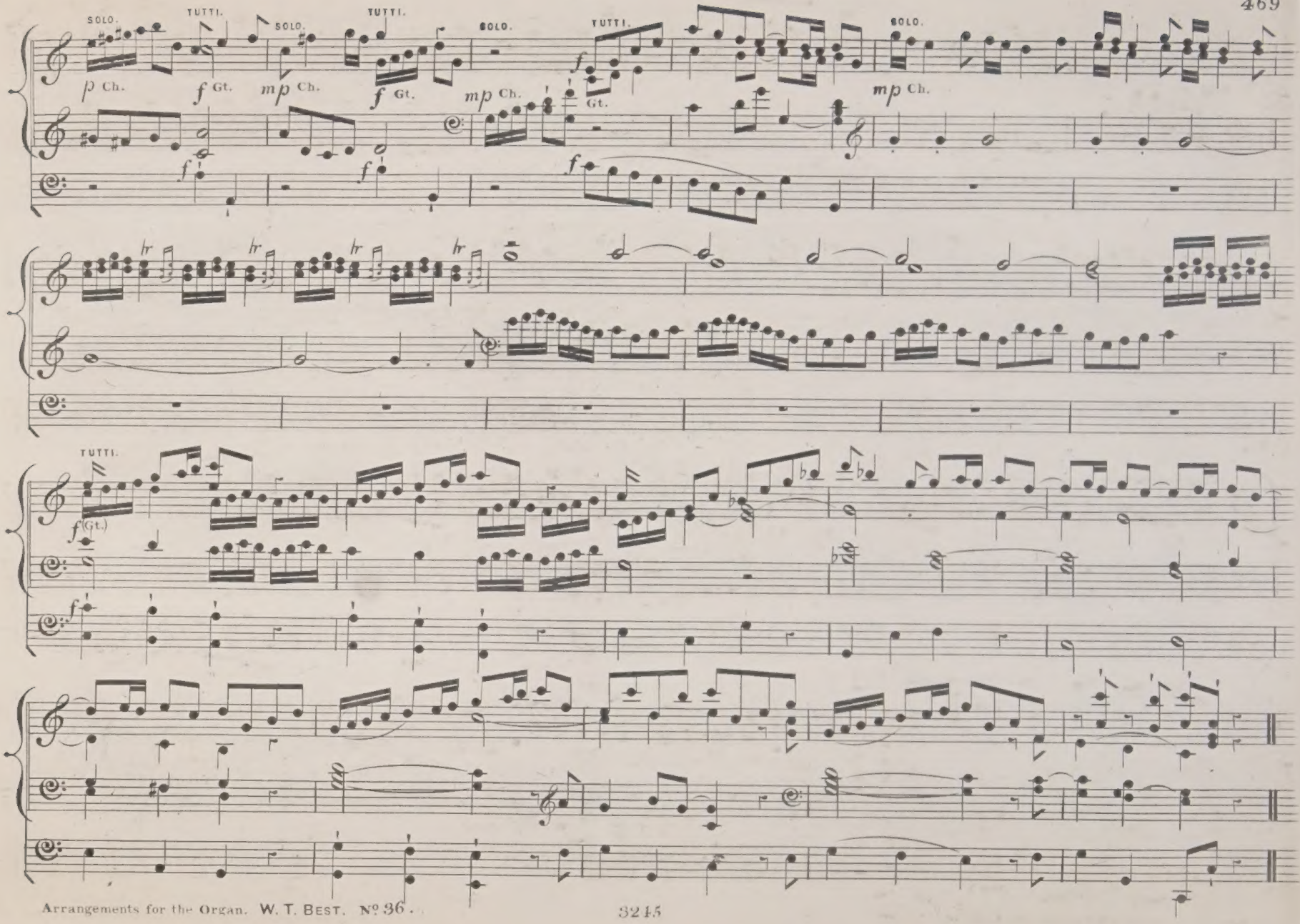
HANDEL.




SOLO.
TUTTI.
mp (Viol di Gamba. Ch.)
SOLO.
p (Sw. with Oboe.)
f (Gt.)
f
SOLO.
(Sw.)
(Ch.)
mp
(Ch.)
p
mp
TUTTI.
SOLO
Sw.
f (Gt.)
mp (Ch.)
f
Sw.
Ch.


Sw.
Ch.
Sw.
hr
hr
hr
TUTTI.
f (Gt.)
f
mp
SOLO.
(Ch.)
(Sw.)
p
TUTTI.
f (Gt.)
f


SOLO.
mp
hr
TUTTI.
f
SOLO
mp (Ch.)
p (Sw.)
(Gt.)
TUTTI.
(Full Sw.)
ff (Gt.)
mf
SOLO.
TUTTI.
mp (Ch.)
f (Gt.)


SOLO.
TUTTI.
SOLO.
TUTTI.
SOLO.
TUTTI.
SOLO.
p Ch.
f Gt.
mp Ch.
f Gt.
mp Ch.
Gt.
mp Ch.
TUTTI.
f (Gt.)

ALLEGRETTO*

TUTTI.

mf (Gt.)

mf

tr

tr

tr

tr

tr

tr

tr

tr

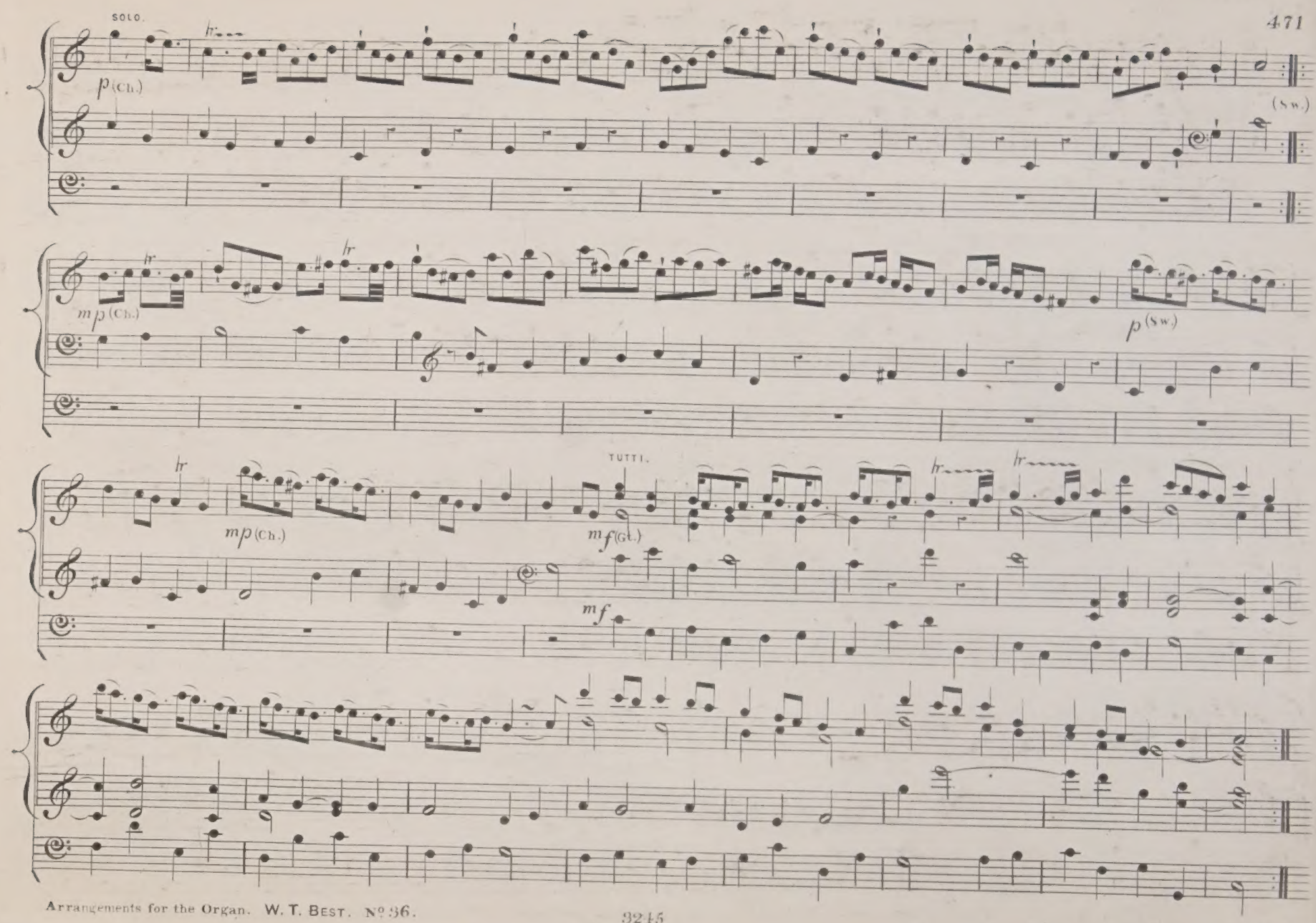
tr

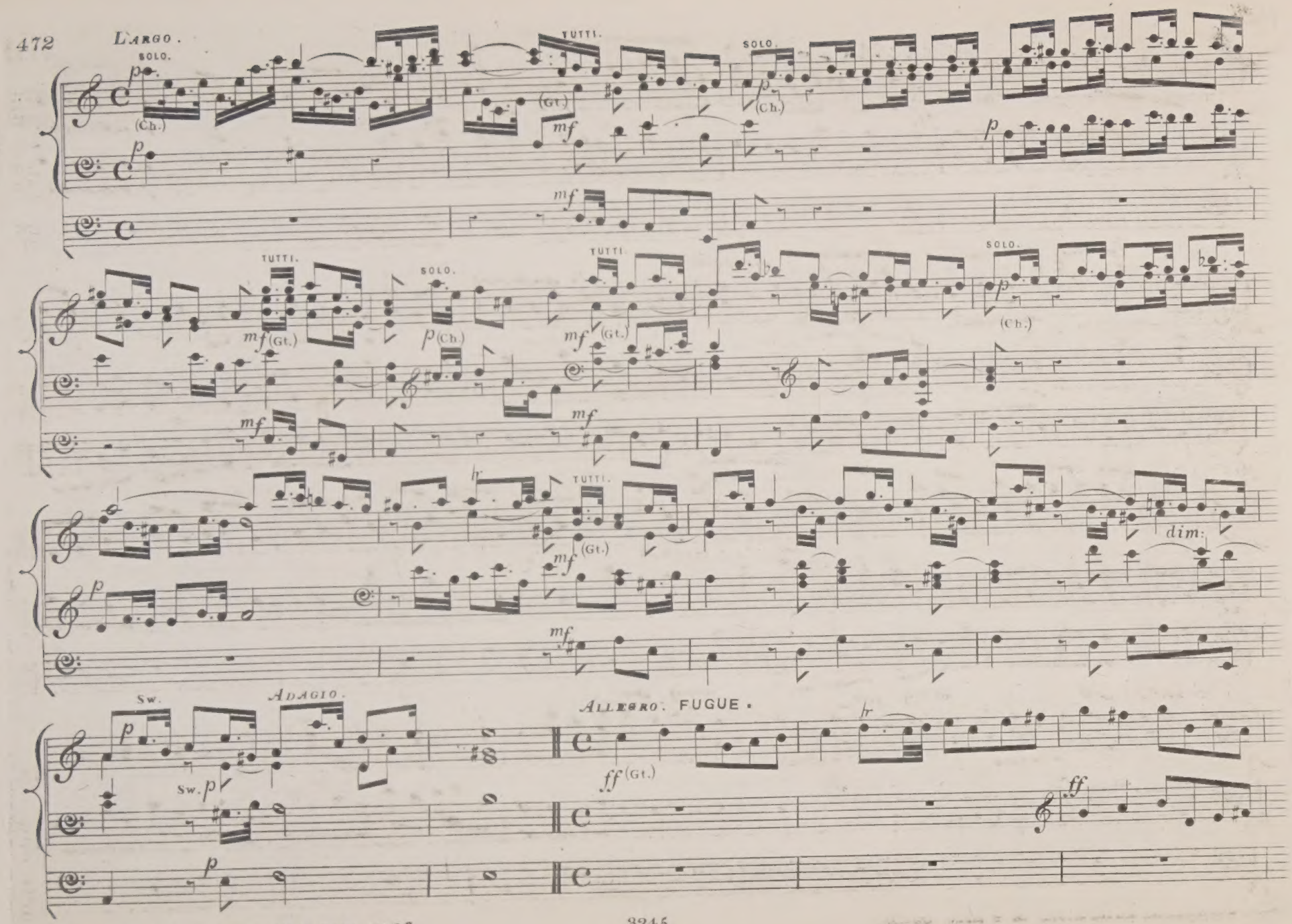
tr

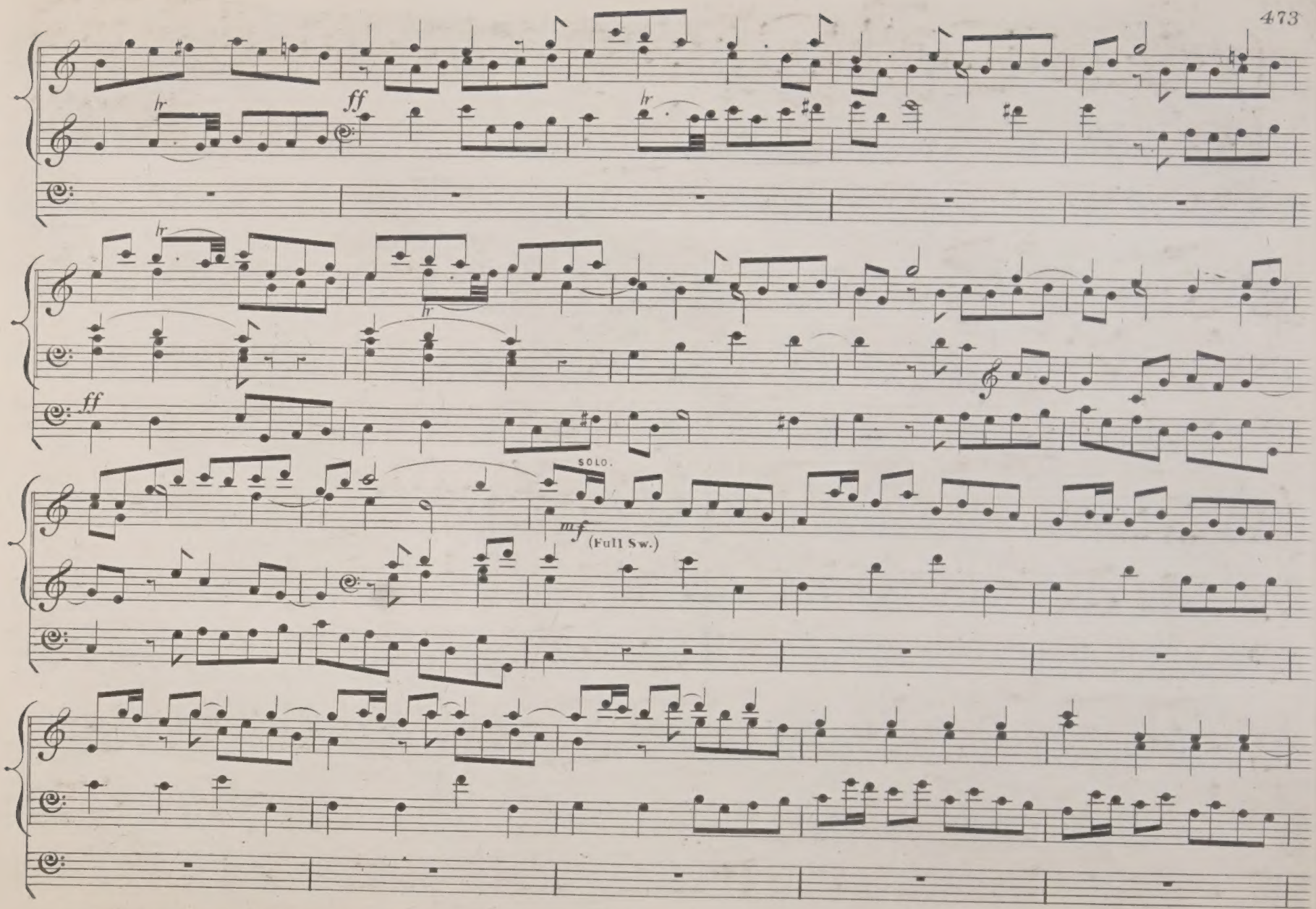
tr

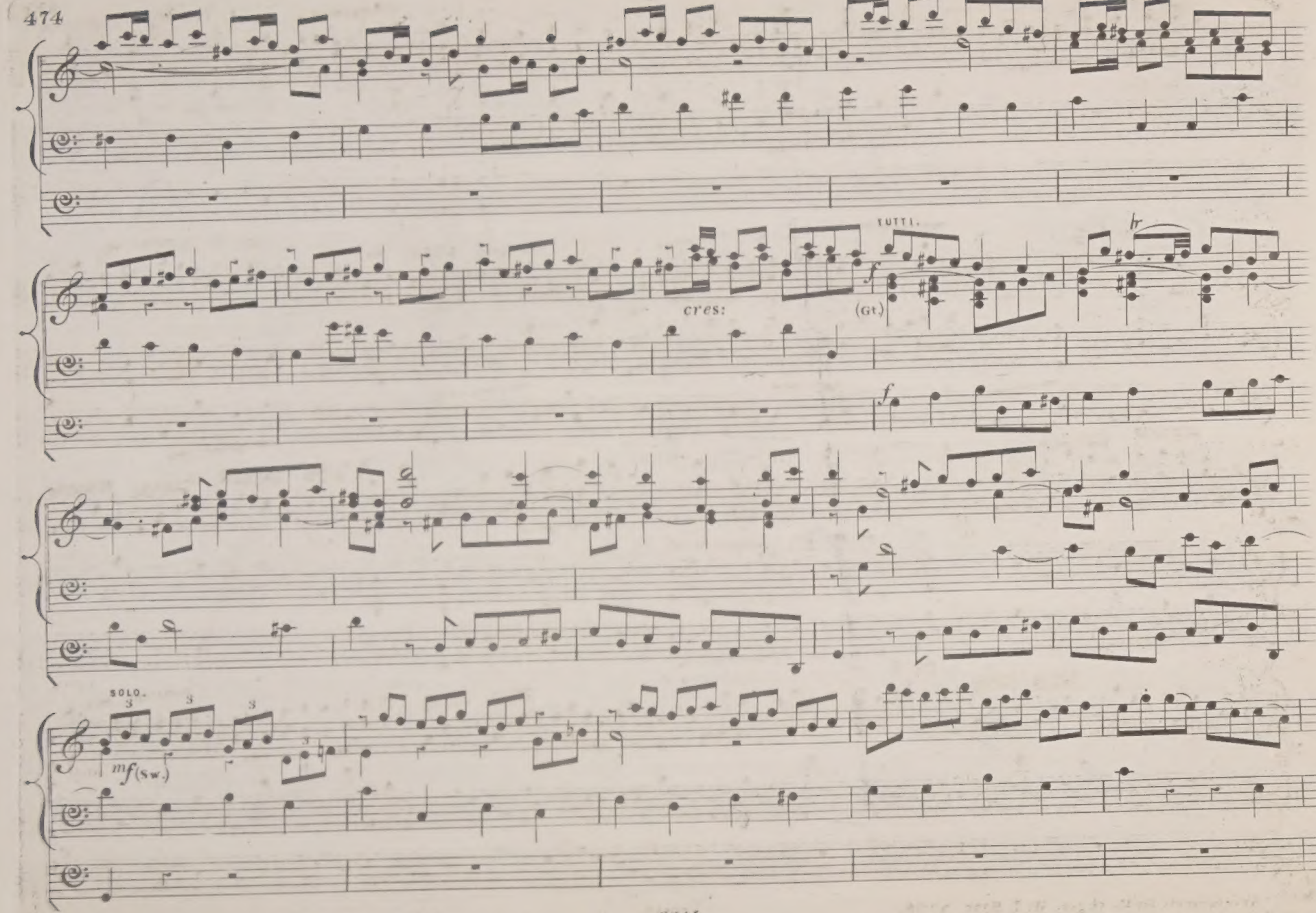
tr

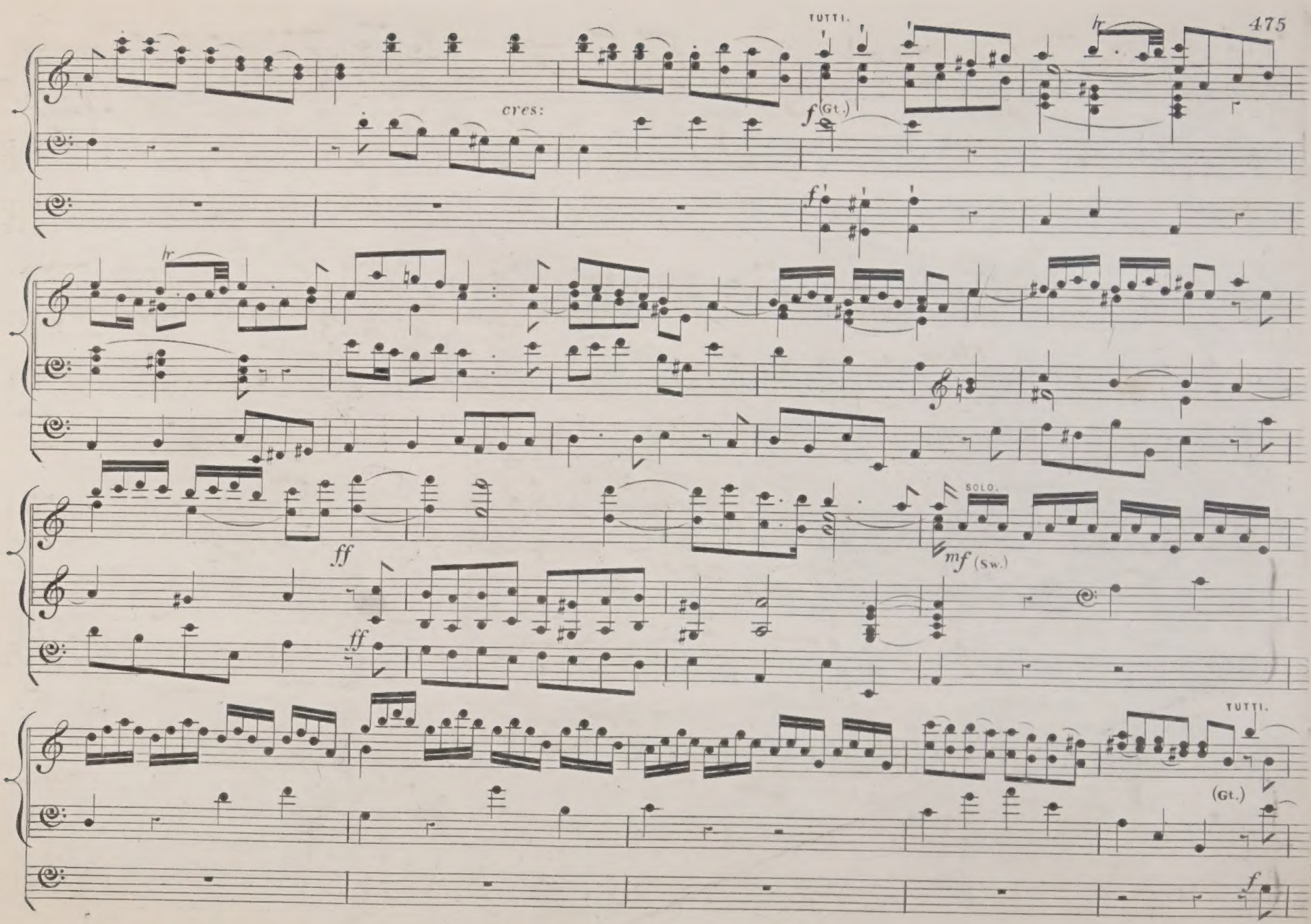
*This movement is placed last in the original Score, but for the purposes of an Organ performance, it has been deemed more suitable to bring the work to a conclusion with the Fugue which follows.

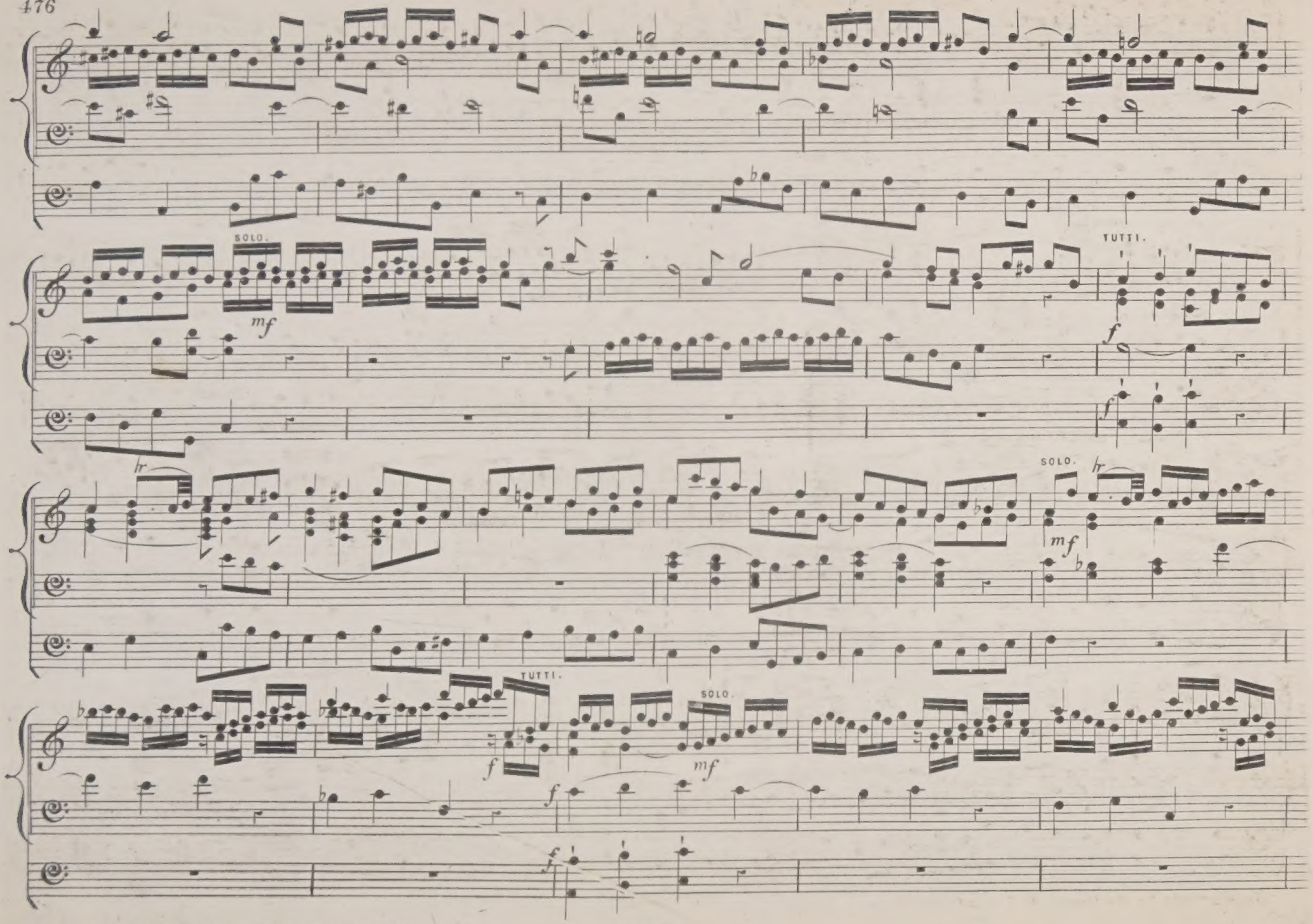

SOLO.
p (Ch.)
(Sw.)
mp (Ch.)
p (Sw.)
TUTTI.
mp (Ch.)
mf (Gt.)
mf

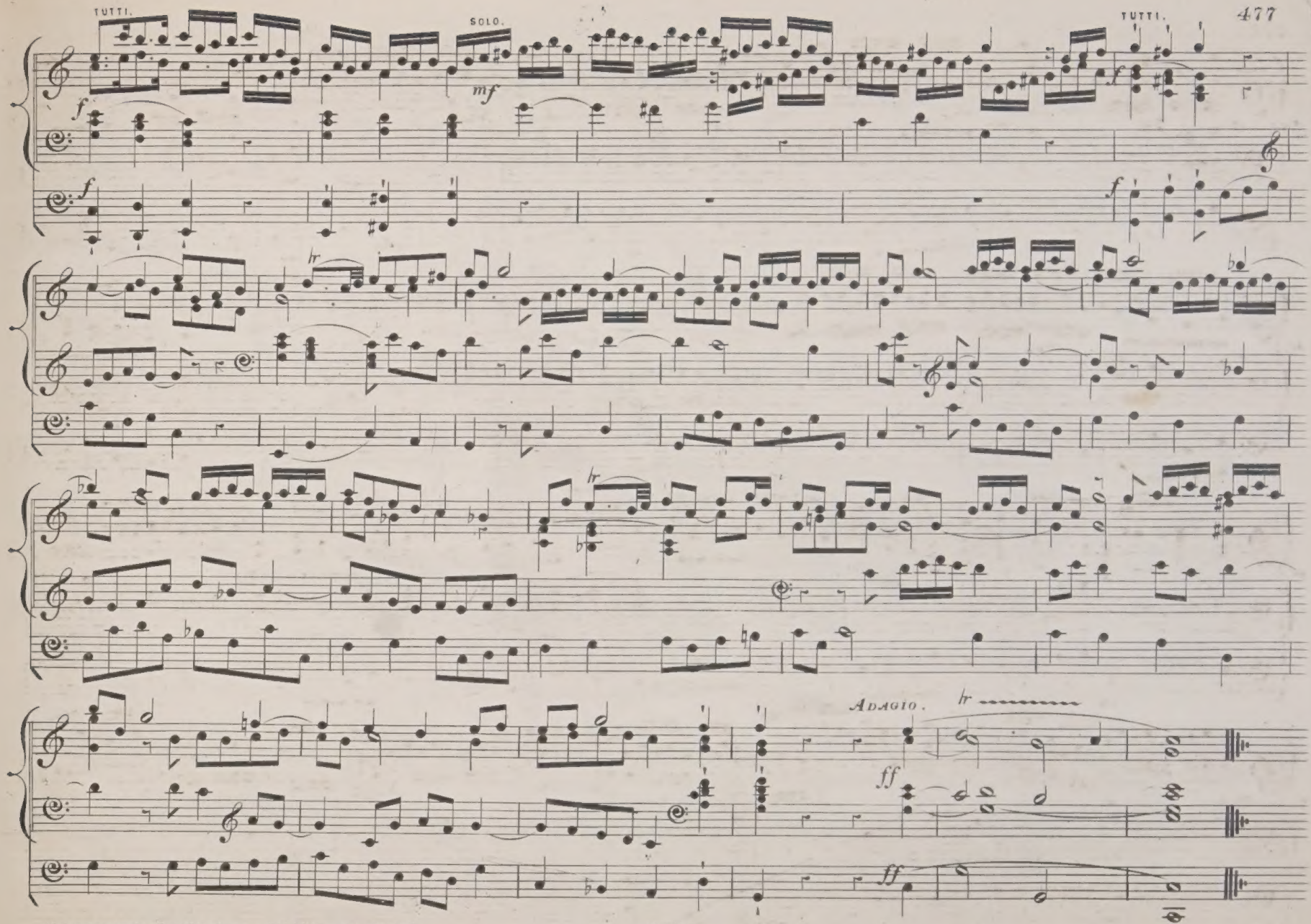

LARGO.
SOLO.
TUTTI.
SOLO.
(Ch.)
(Gt.)
TUTTI.
SOLO.
TUTTI
SOLO.
TUTTI.
dim.
Sw.
ADAGIO.
ALLEGRO. FUGUE.
Sw.


hr
ff
hr
hr
hr
ff
SOLO.
mf
(Full Sw.)


TUTTI.
cres:
(Gt.)
SOLO.
mf(sw.)


TUTTI.
cres:
f (Gt.)
tr
f
tr
ff
ff
SOLO.
mf (Sw.)
TUTTI.
(Gt.)
f


SOLO.
mf
TUTTI.
f
hr
SOLO.
hr
mf
TUTTI.
f
SOLO.
mf
f
f


TUTTI.
SOLO.
TUTTI.
ADAGIO.

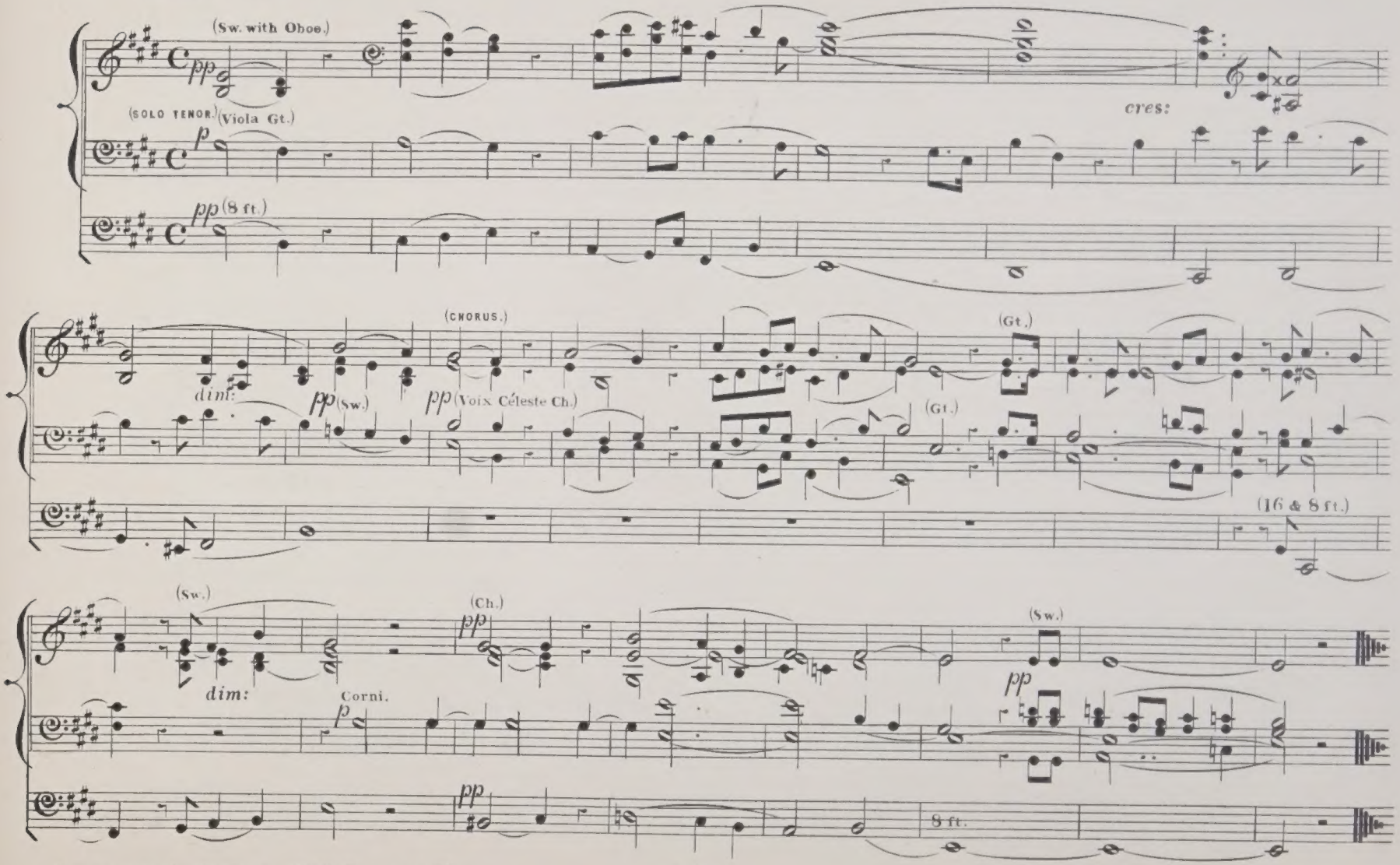
AIR AND CHORUS,

"Holy! Holy! Holy Lord God of Hosts".

THE LAST JUDGMENT.

SPOHR.

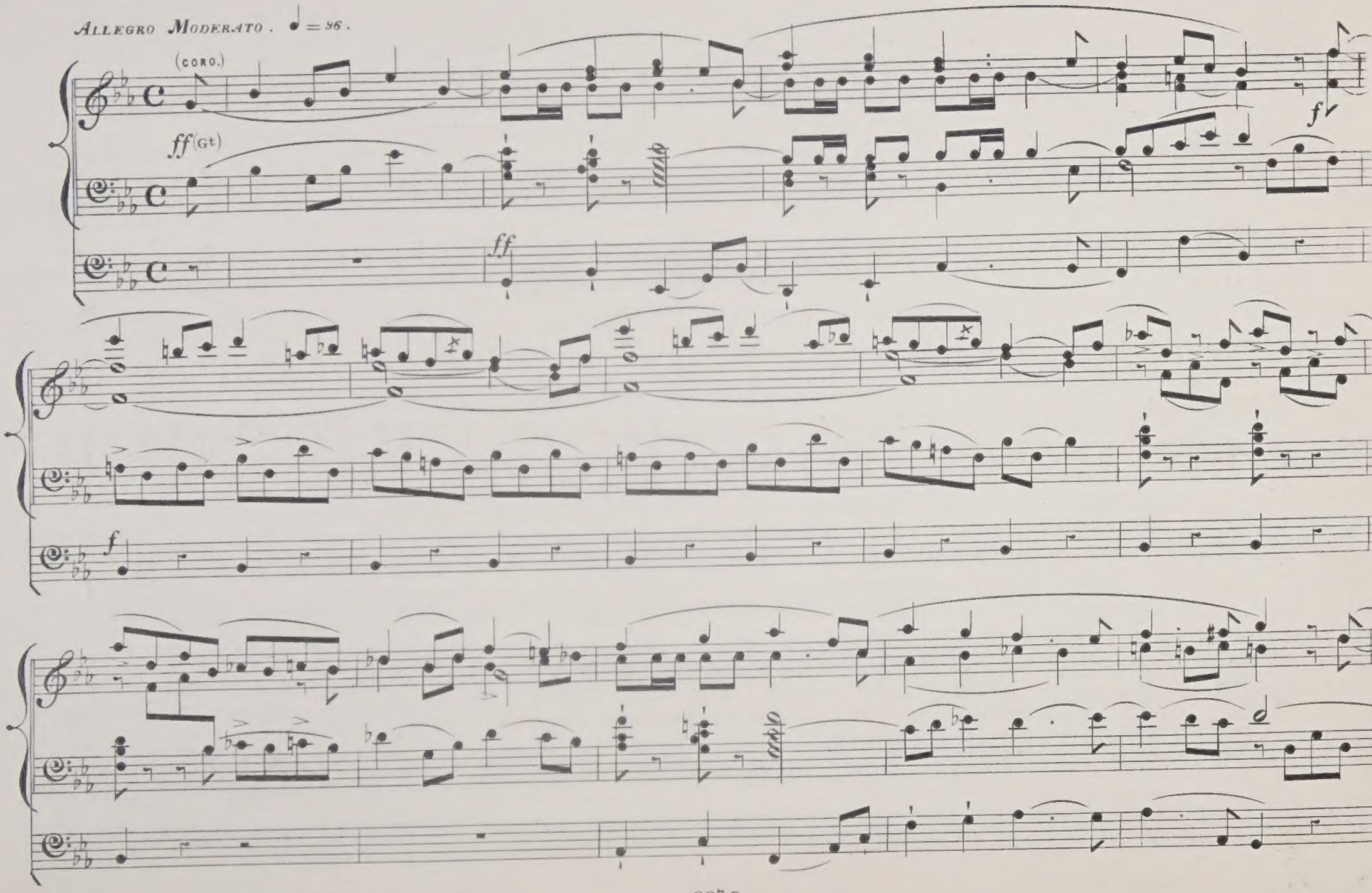
Adagio. ♩= 69.

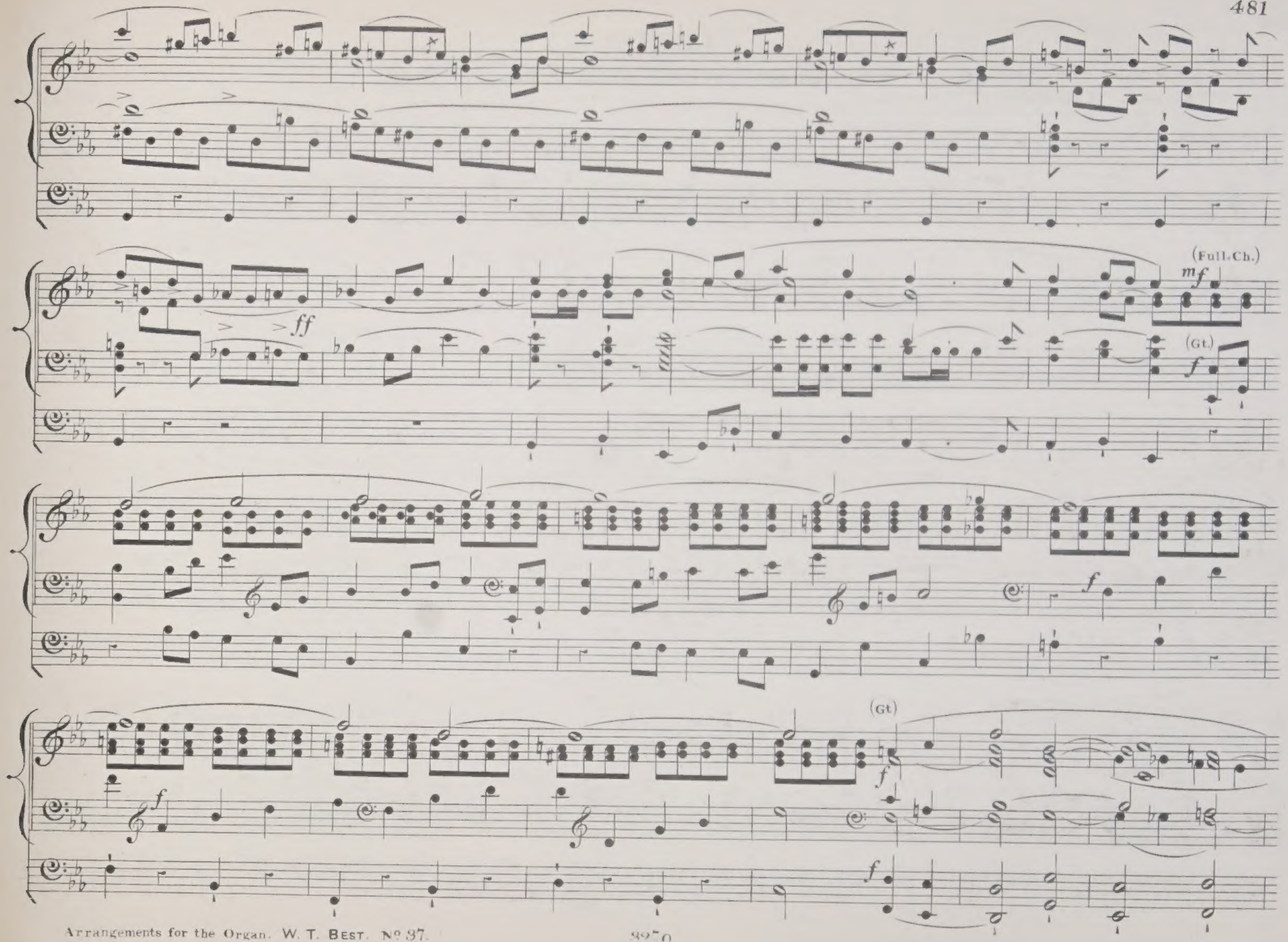


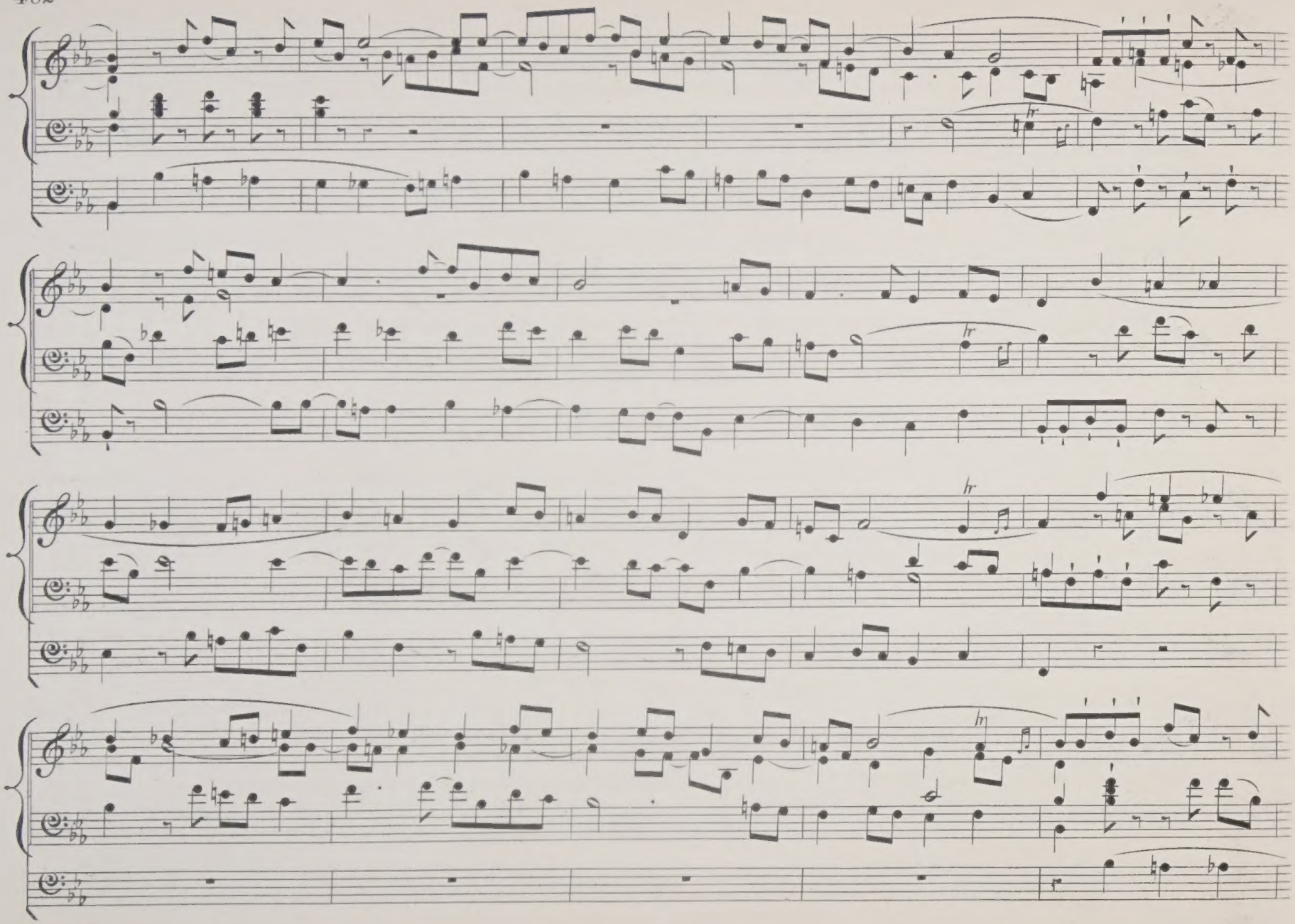
FINAL CHORUS IN THE ORATORIO,
"THE FALL OF BABYLON."

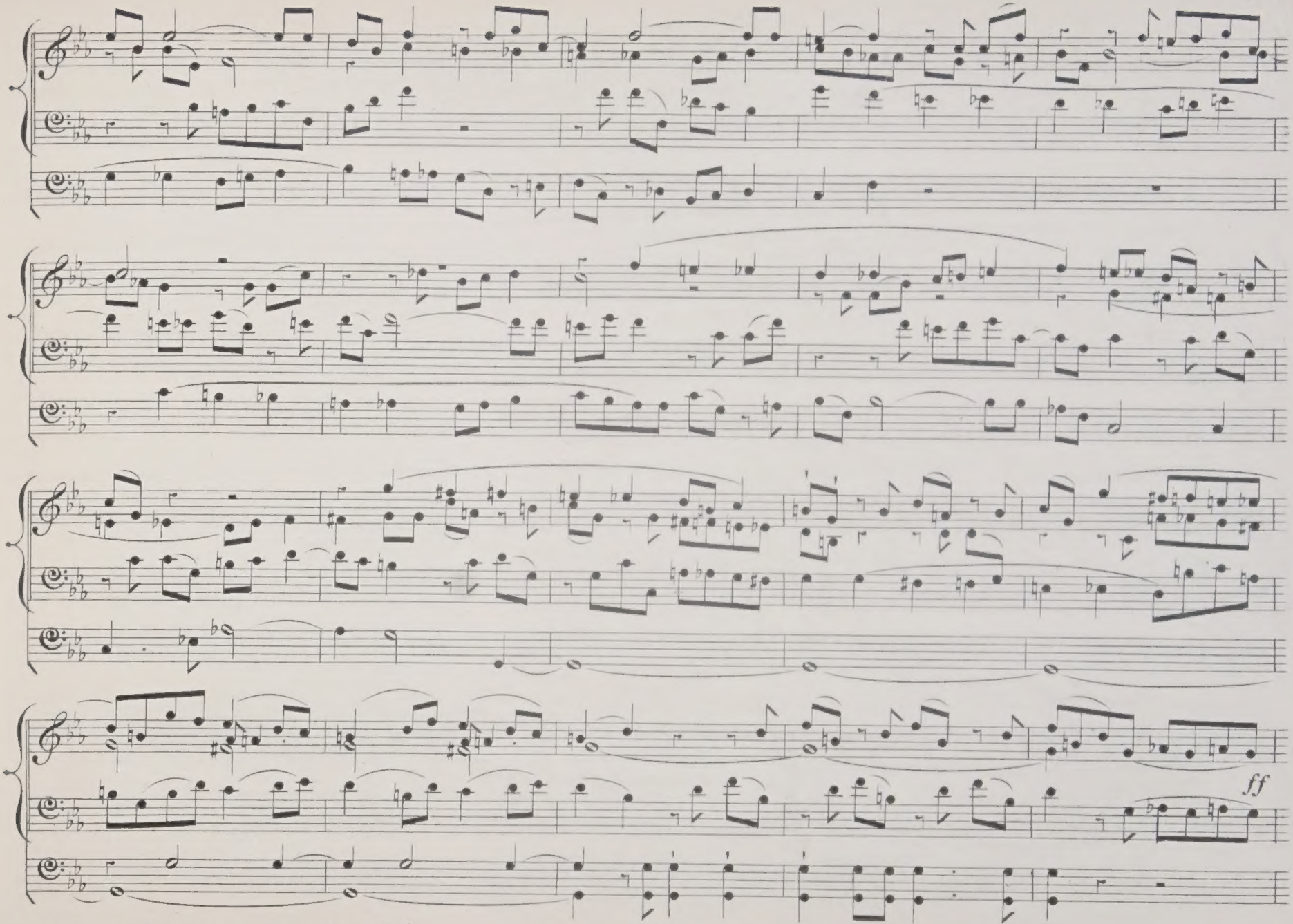
CHORUS
"Give thanks unto God."

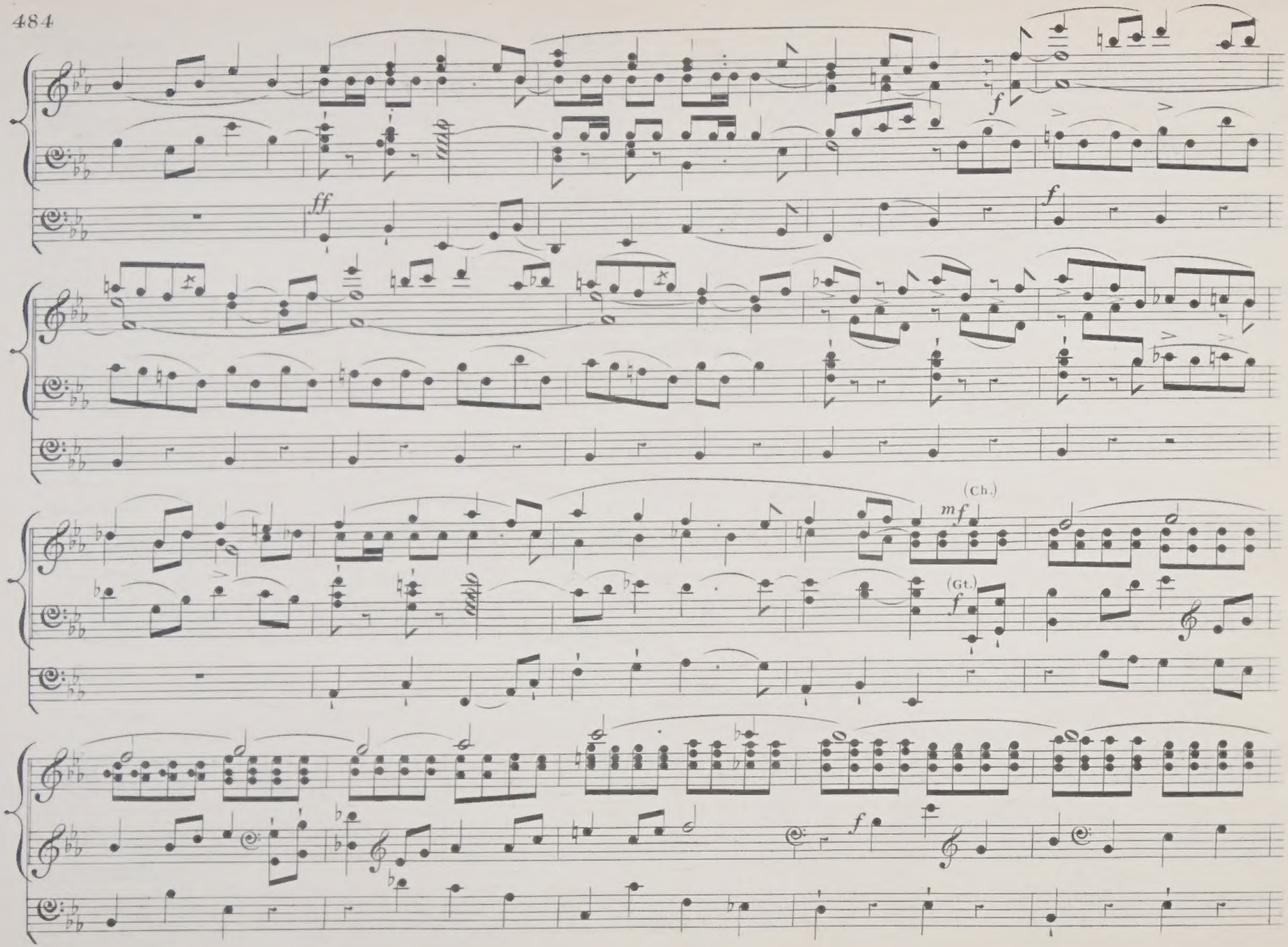
SPOHR.

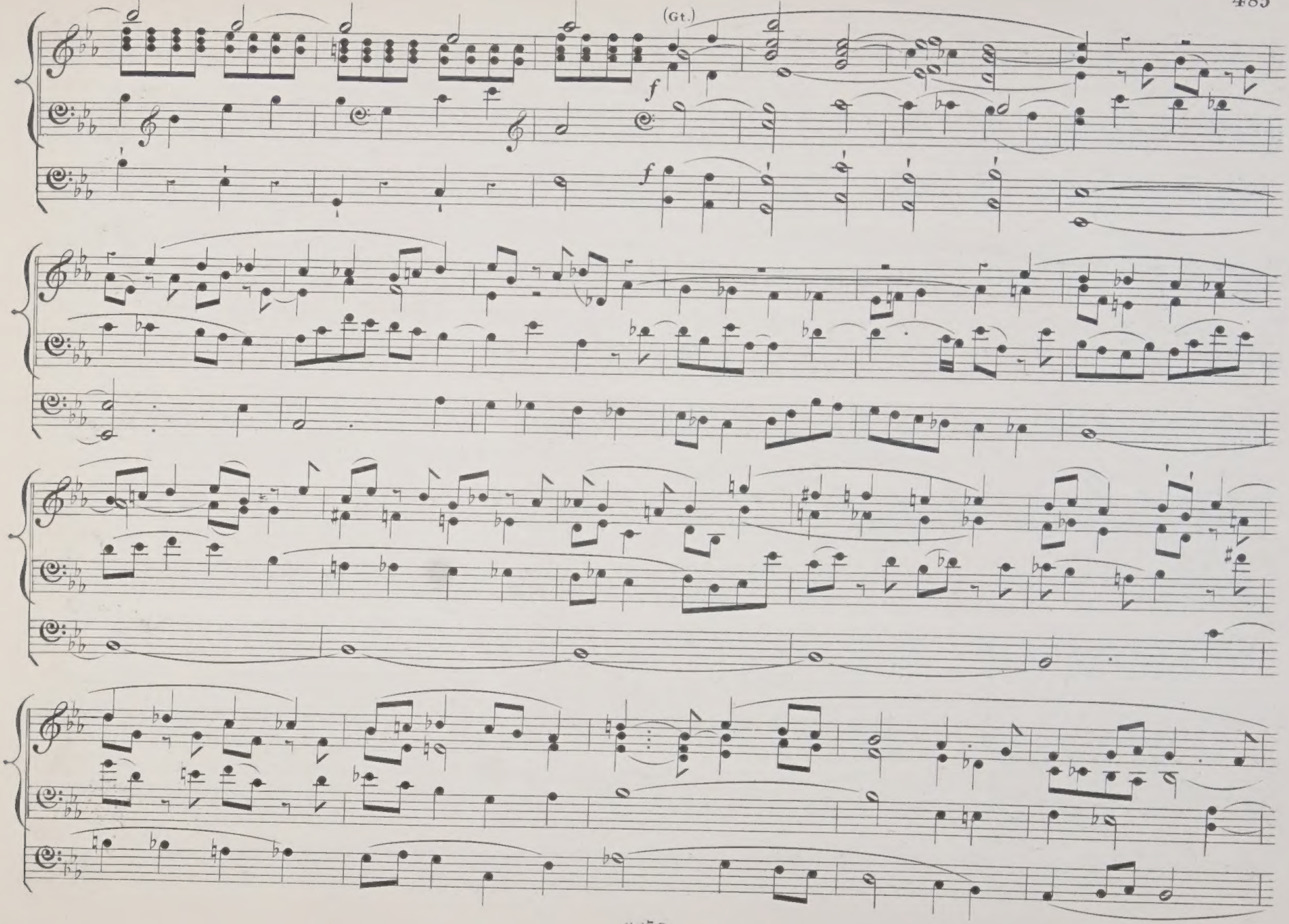


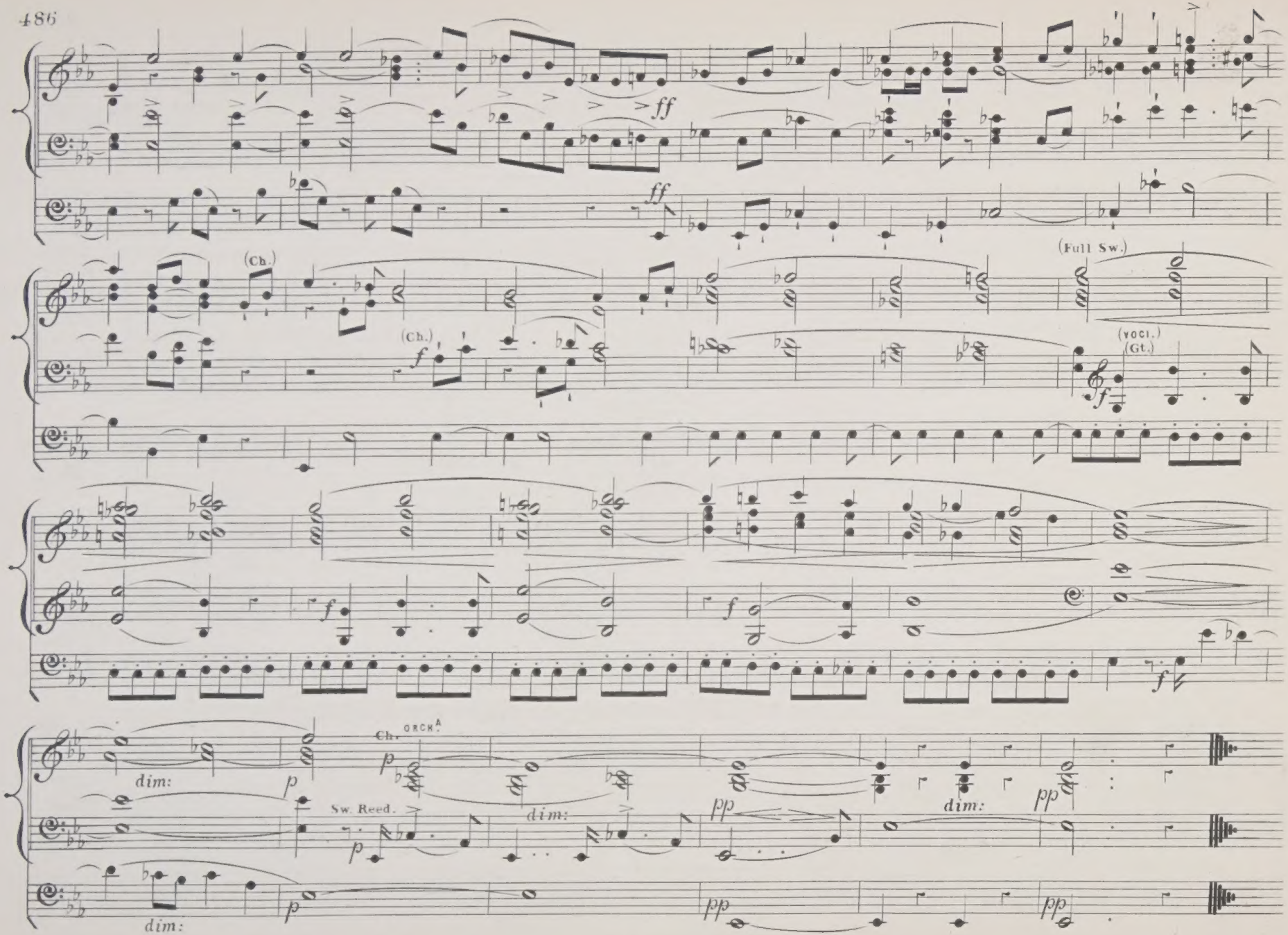

(Full Ch.)
mf
ff
(Gt.)
f
(Gt)
f




ff


f
ff
f
(Ch.)
mf
(Gt.)
f
f

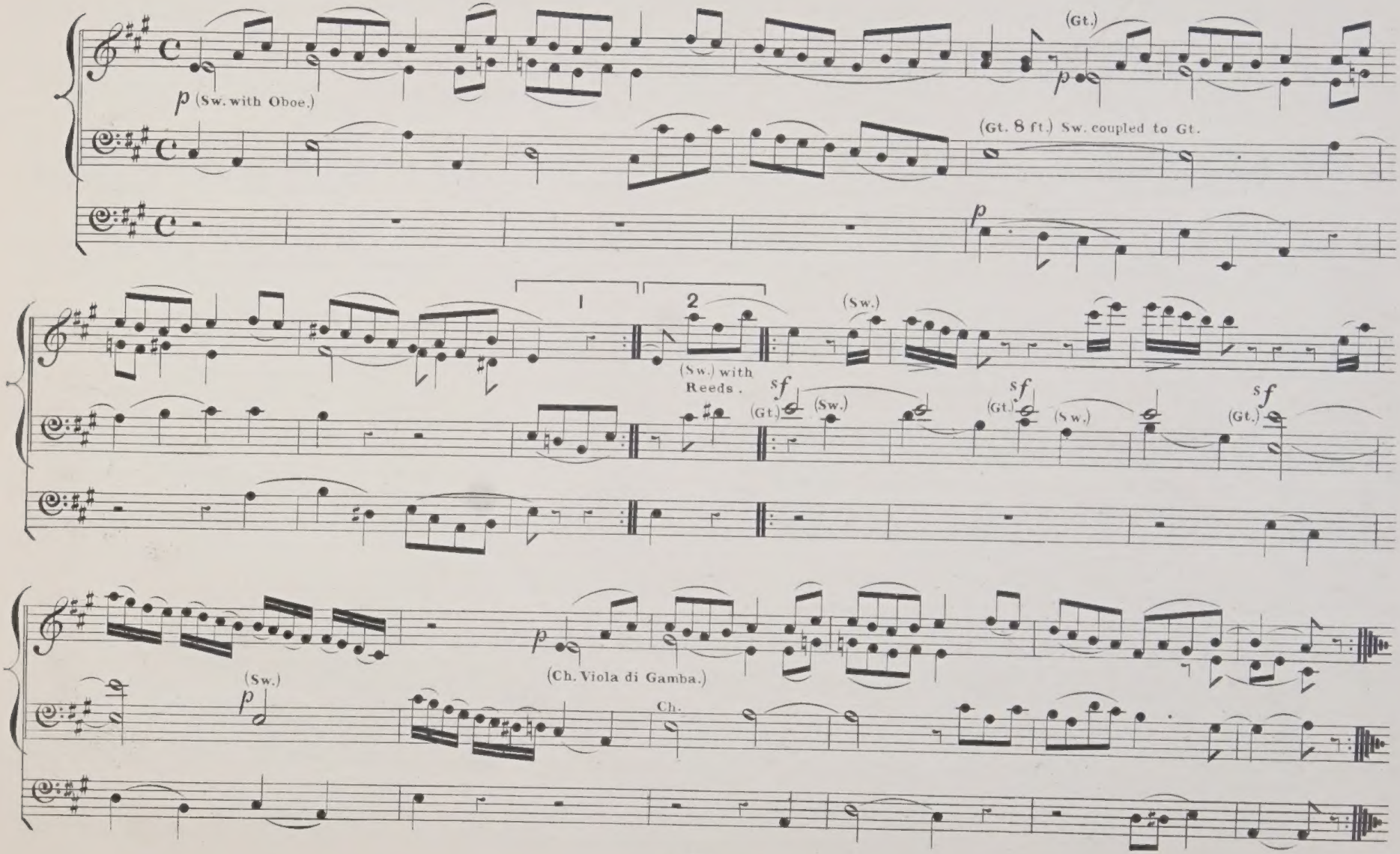

(Gt.)
f
f


ff
ff
(Ch.)
(Ch.)
f
(Full Sw.)
(voci.)
(Gt.)
f
f
f
f
Ch. ORCH.A
p
dim:
p
Sw. Reed.
p
dim:
pp
dim:
pp
dim:
p
pp
pp

FROM THE BAGATELLES FOR THE PIANOFORTE. 2nd SET, No 4.

Andante.

BEETHOVEN.

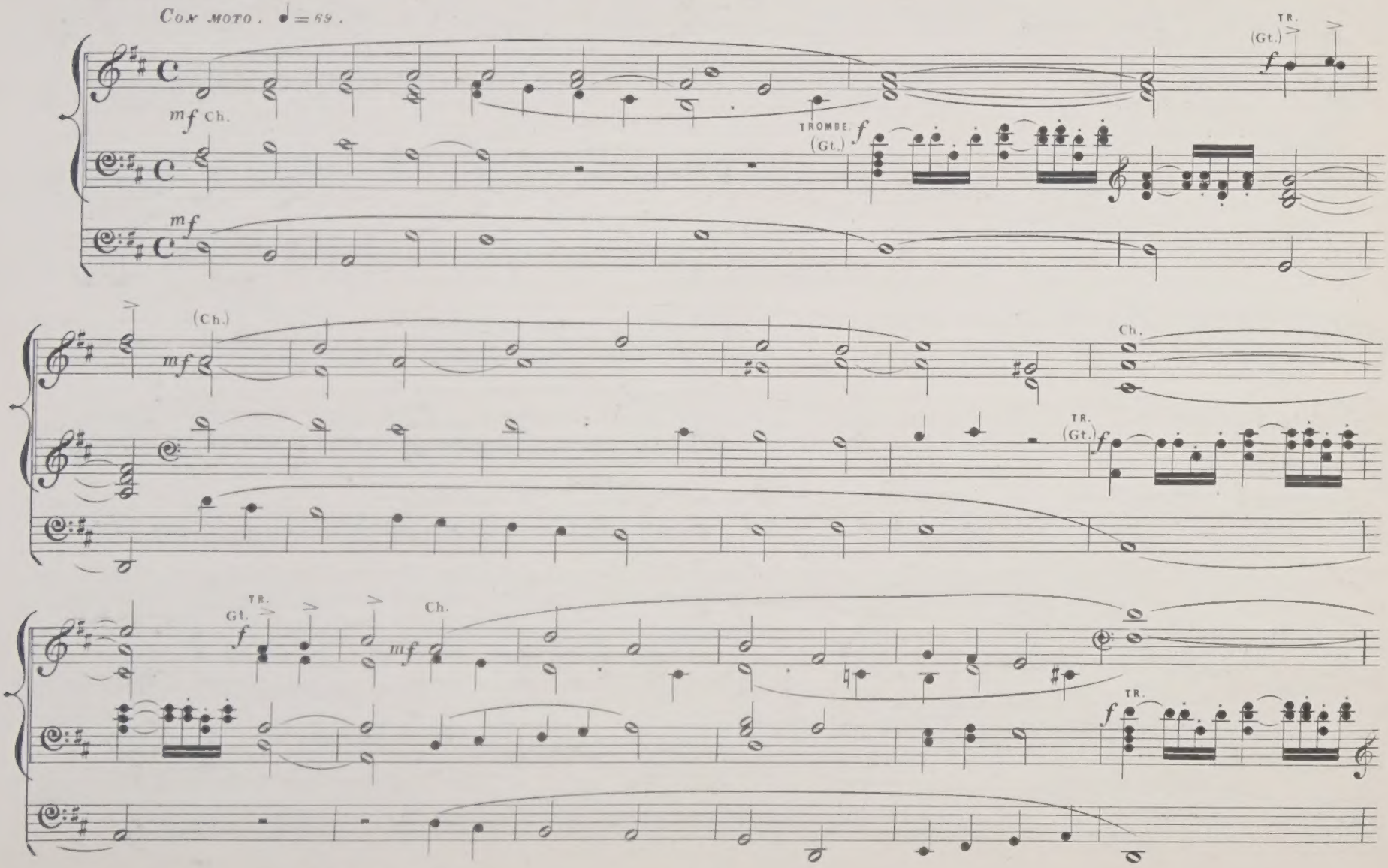
Andante Cantabile.

ST PAUL.

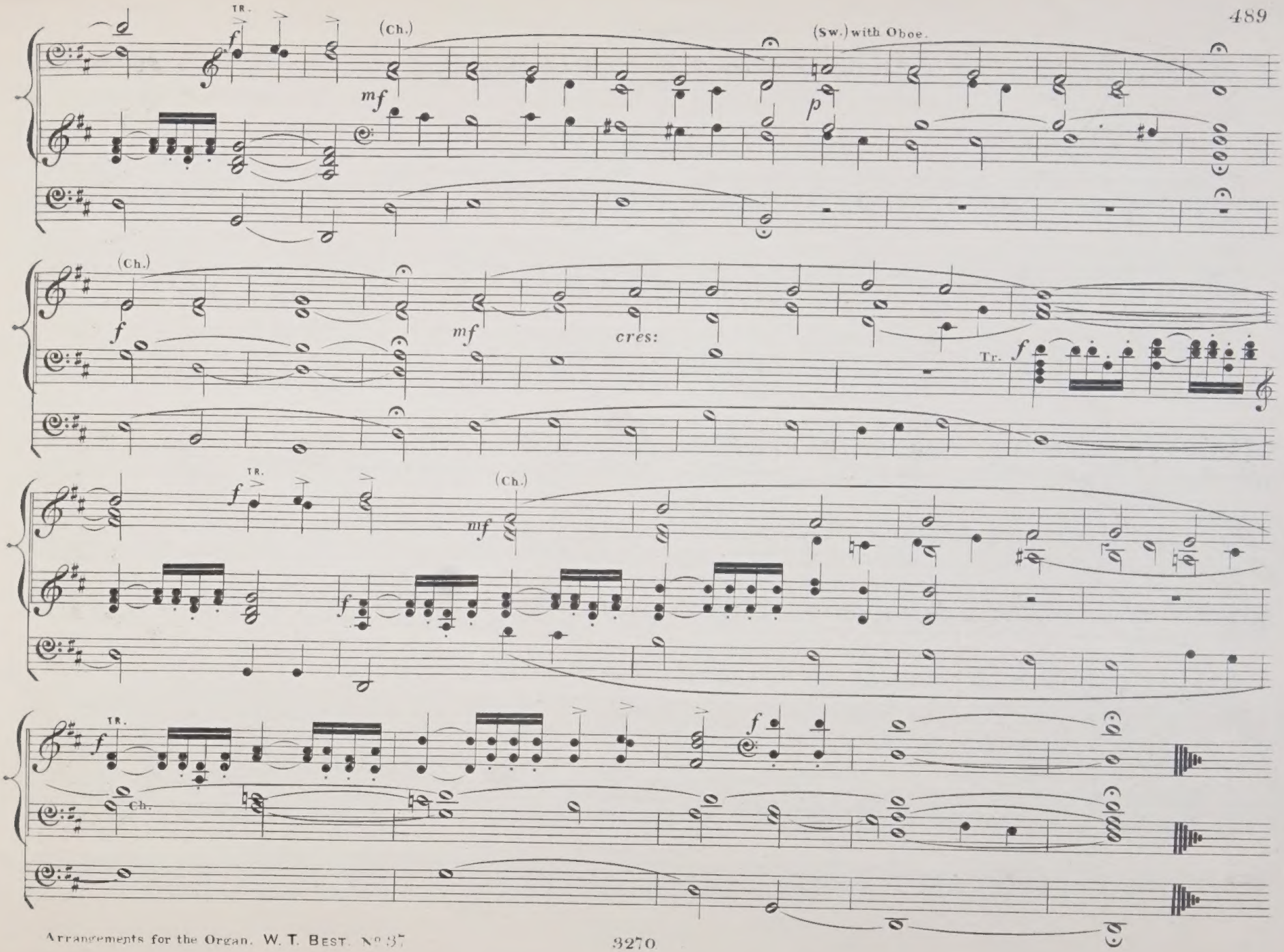
THE MELODY OF THIS CHORALE, ("WACHET AUF,") WAS COMPOSED IN 1598, BY PHILIP NICOLAI, OF FRANKFORT ON MAINE.

CHORALE

"Sleepers wake! a voice is calling."

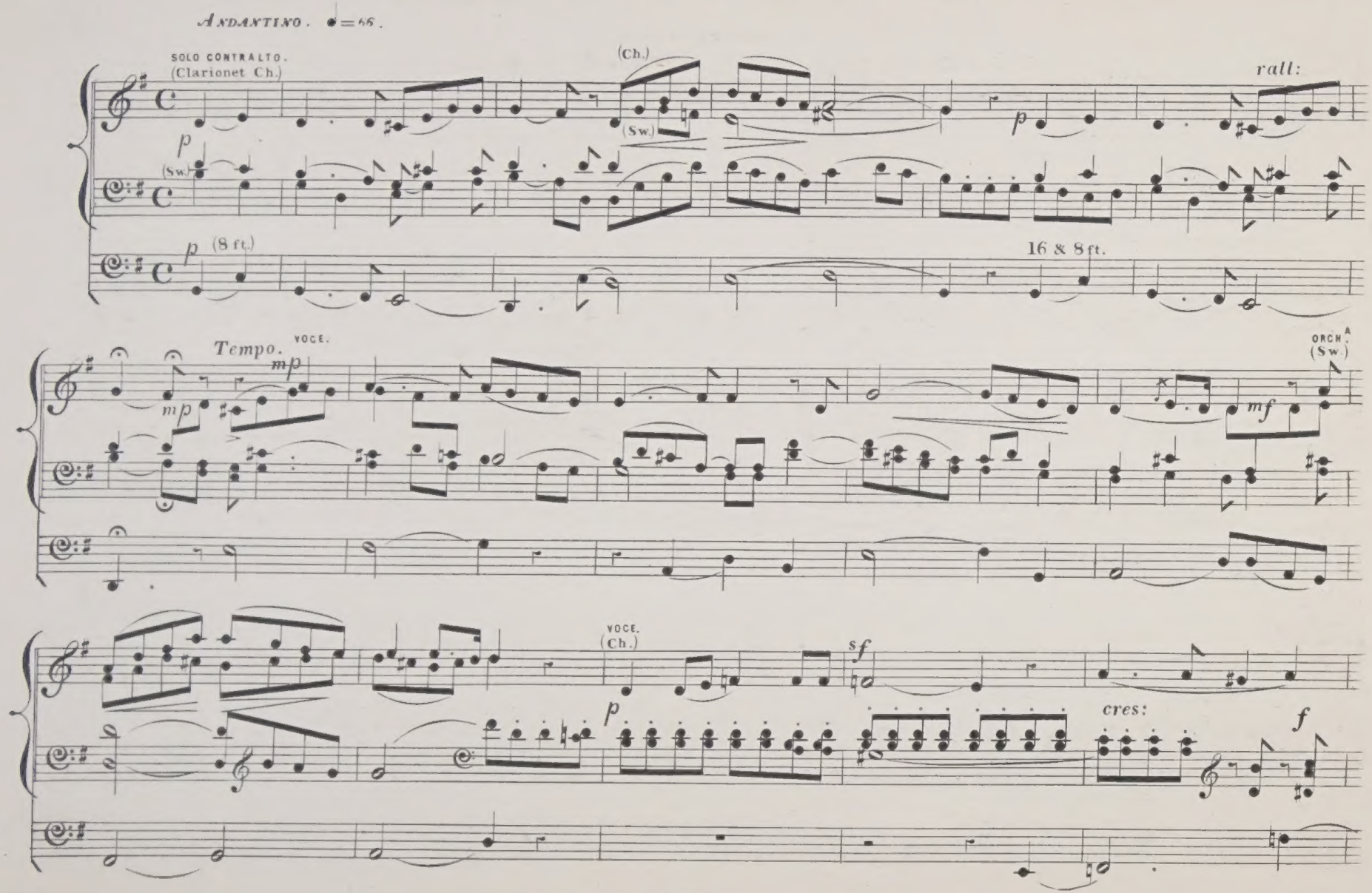
MENDELSSOHN.

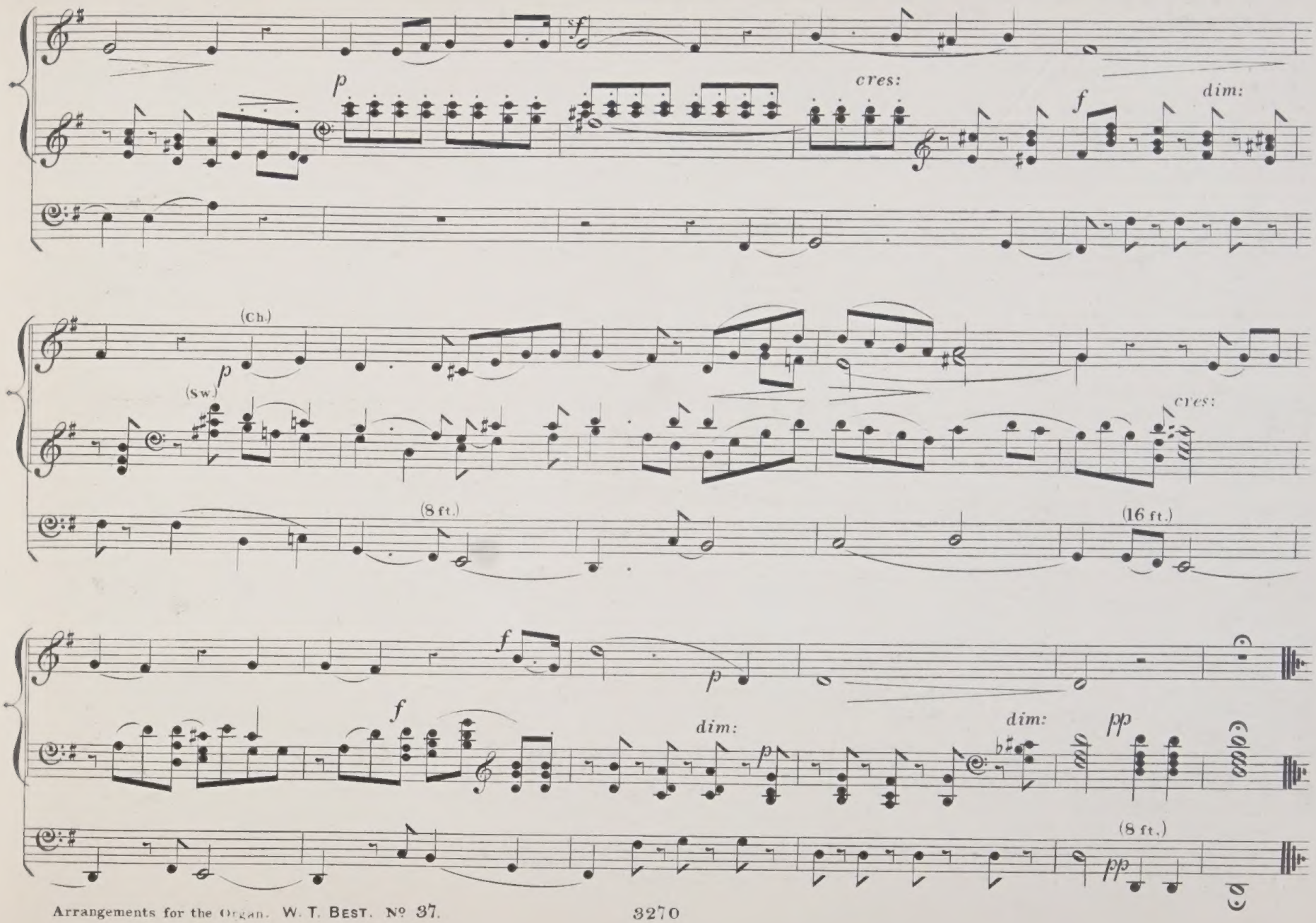



TR.
(Ch.)
(Sw.) with Oboe.
mf
p
(Ch.)
f
mf
cres:
Tr.
f
TR.
f
(Ch.)
mf
f
TR.
f
f
Ch.

ARIOSO,

ST PAUL. "But the Lord is mindful of his own." MENDELSSOHN.




p
cres:
f
dim:
(Ch.)
p
(Sw.)
cres:
(8 ft.)
(16 ft.)
f
p
f
dim:
p
dim:
pp
(8 ft.)
pp

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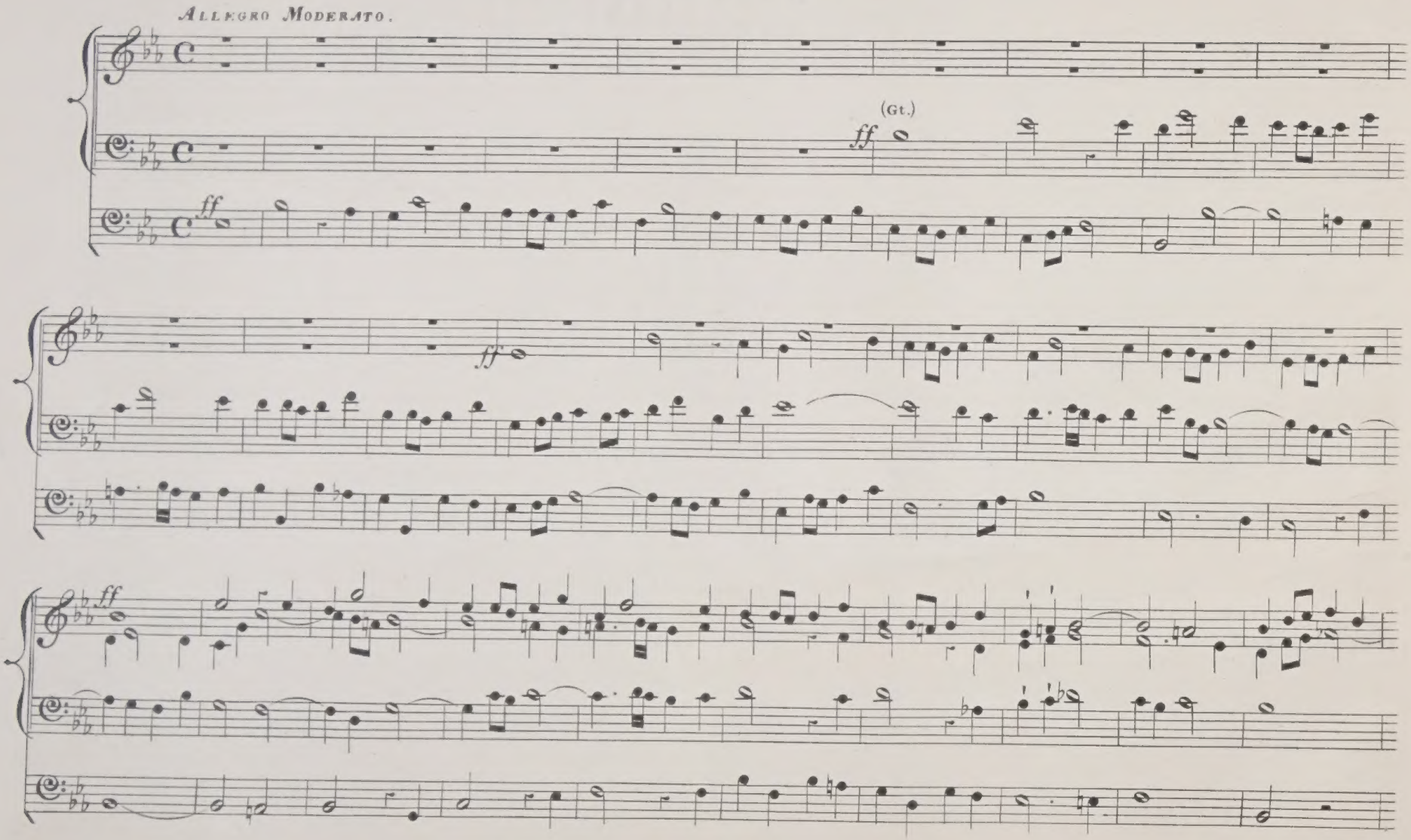

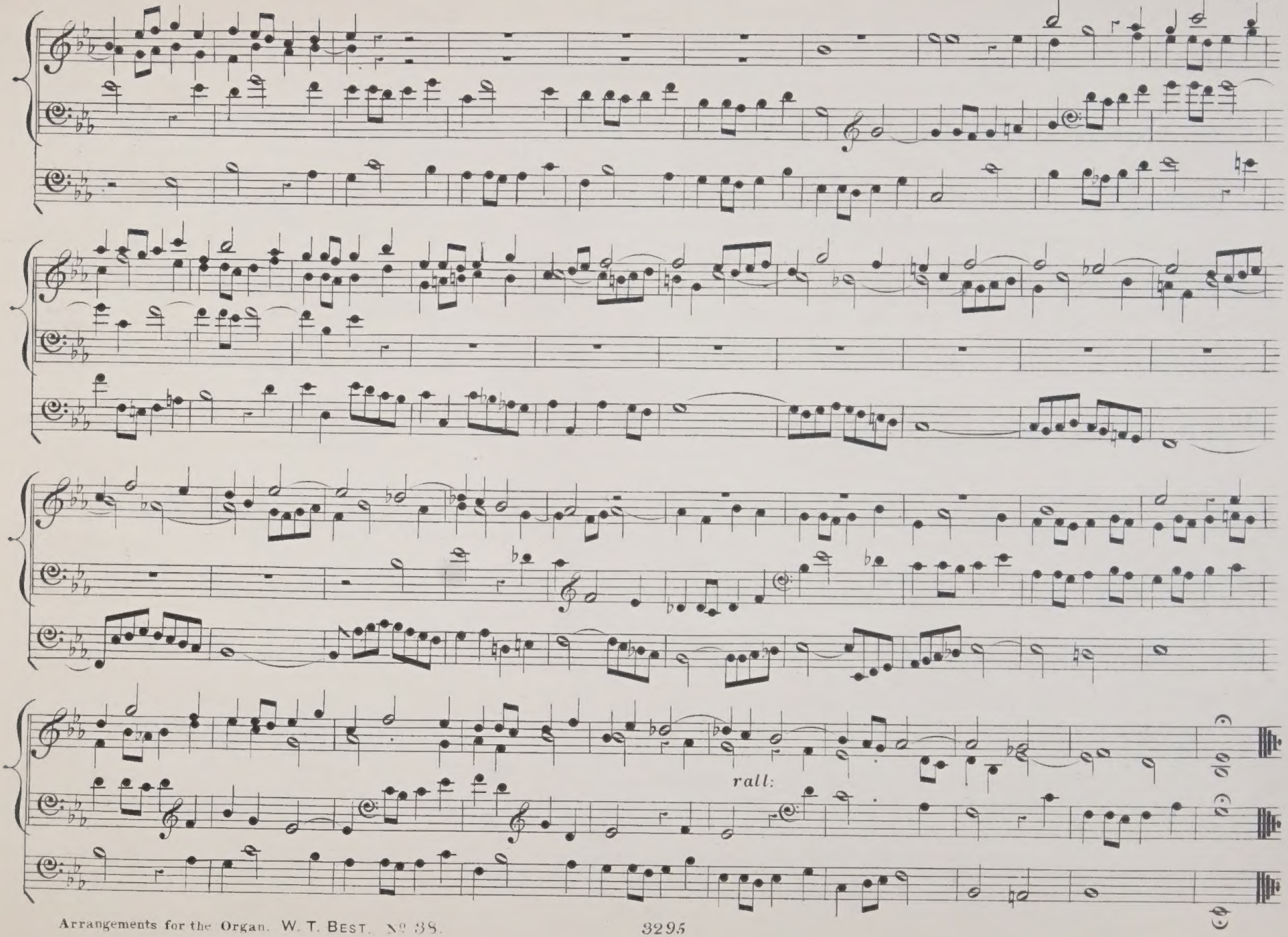
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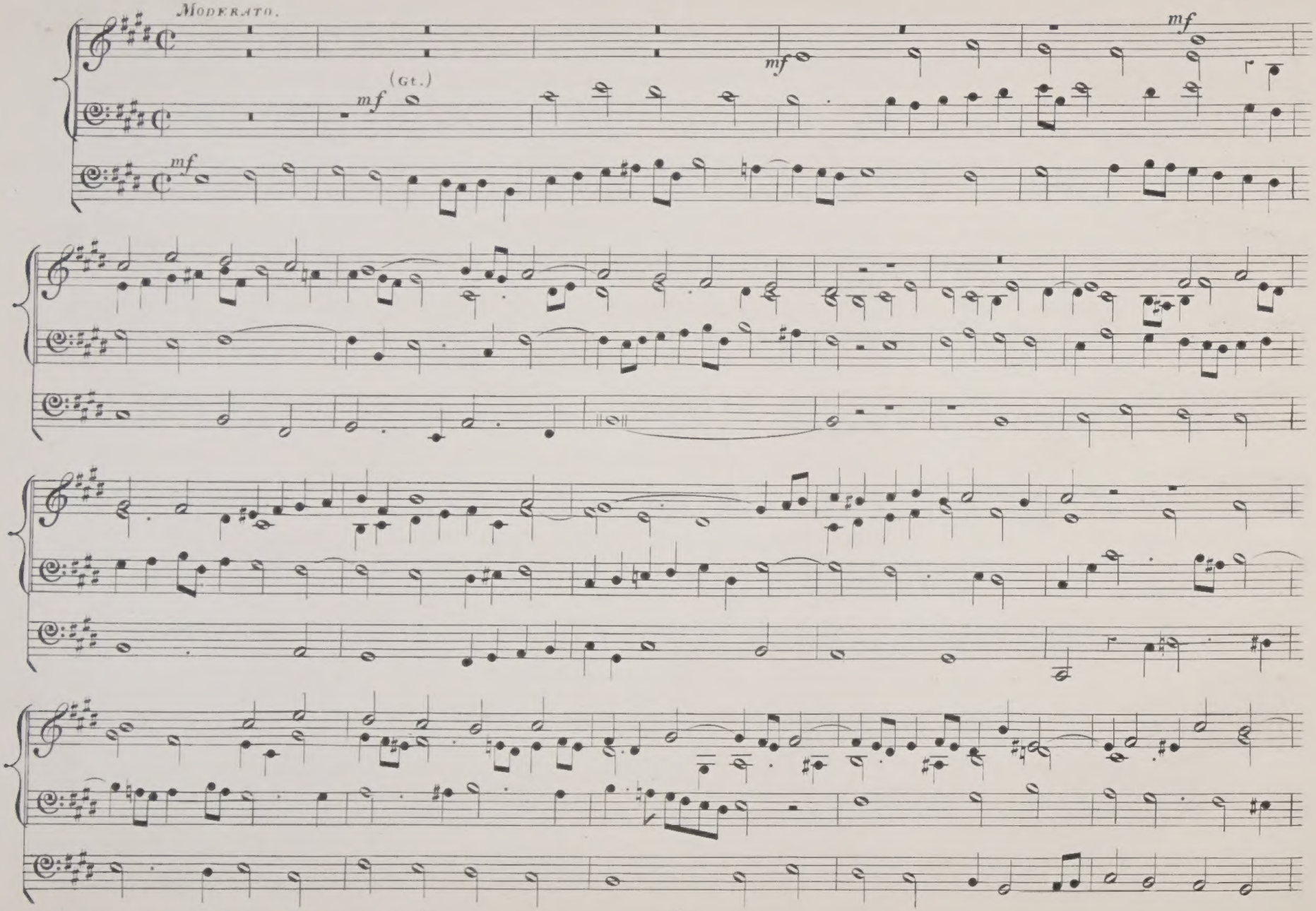

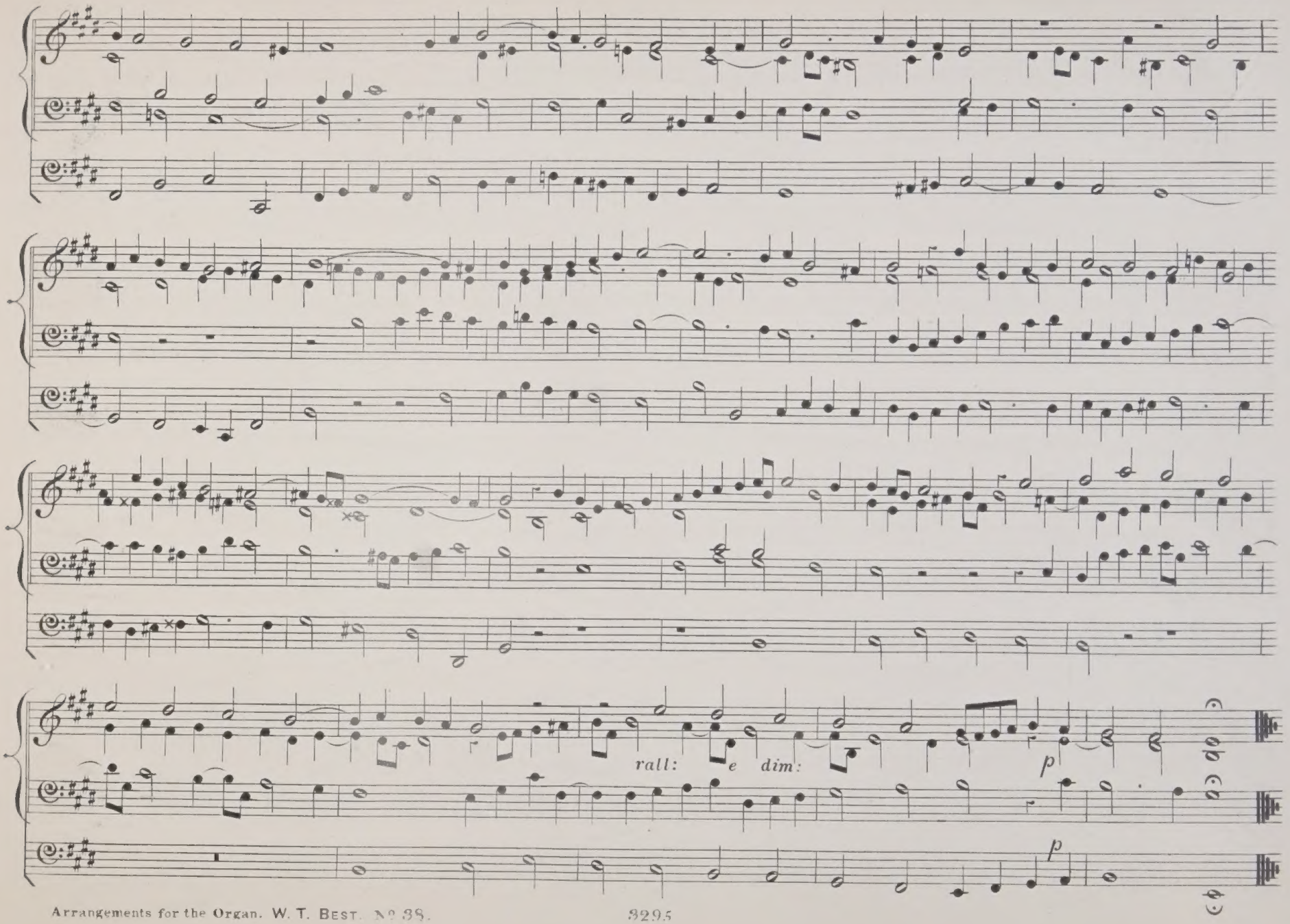
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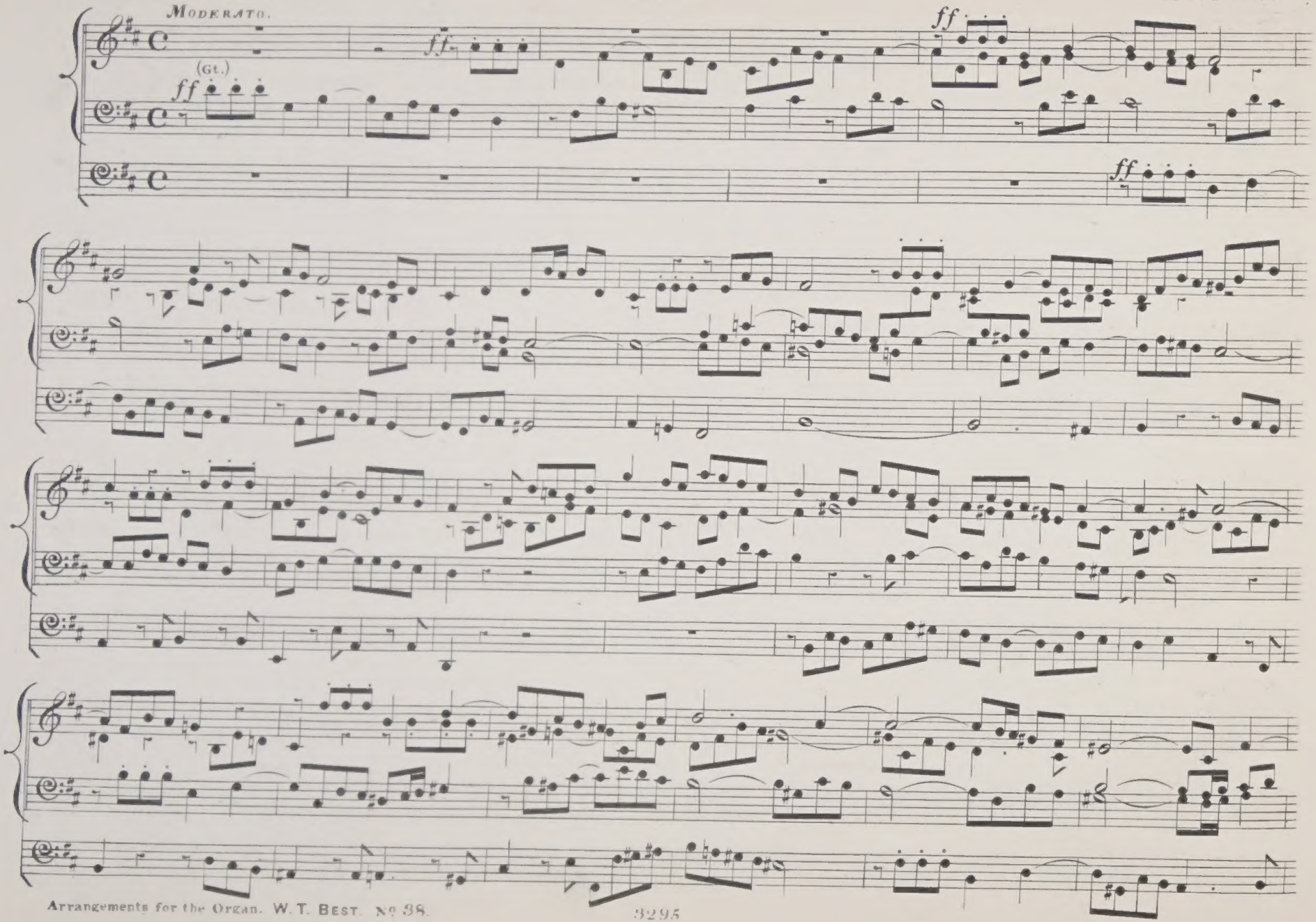

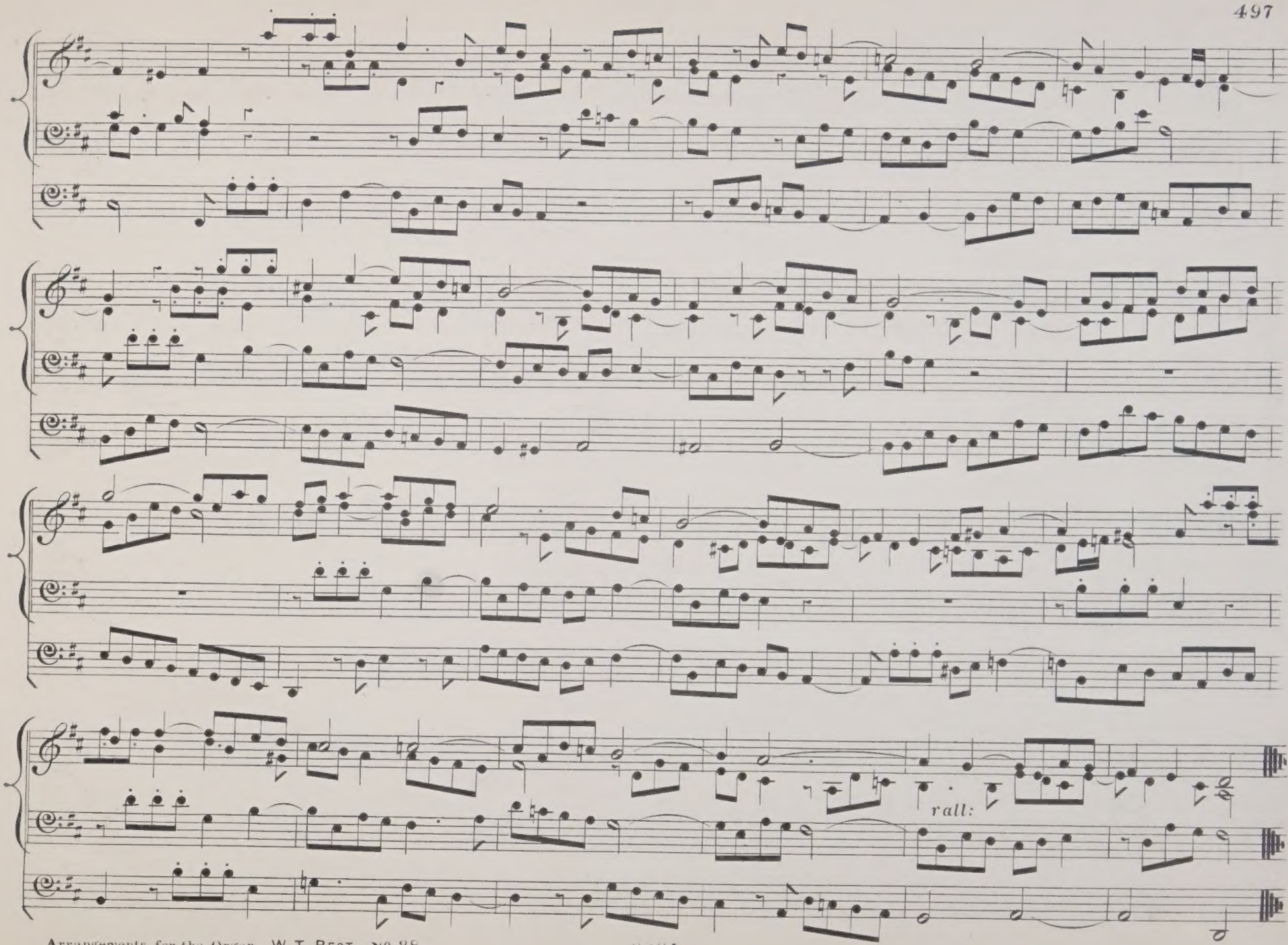
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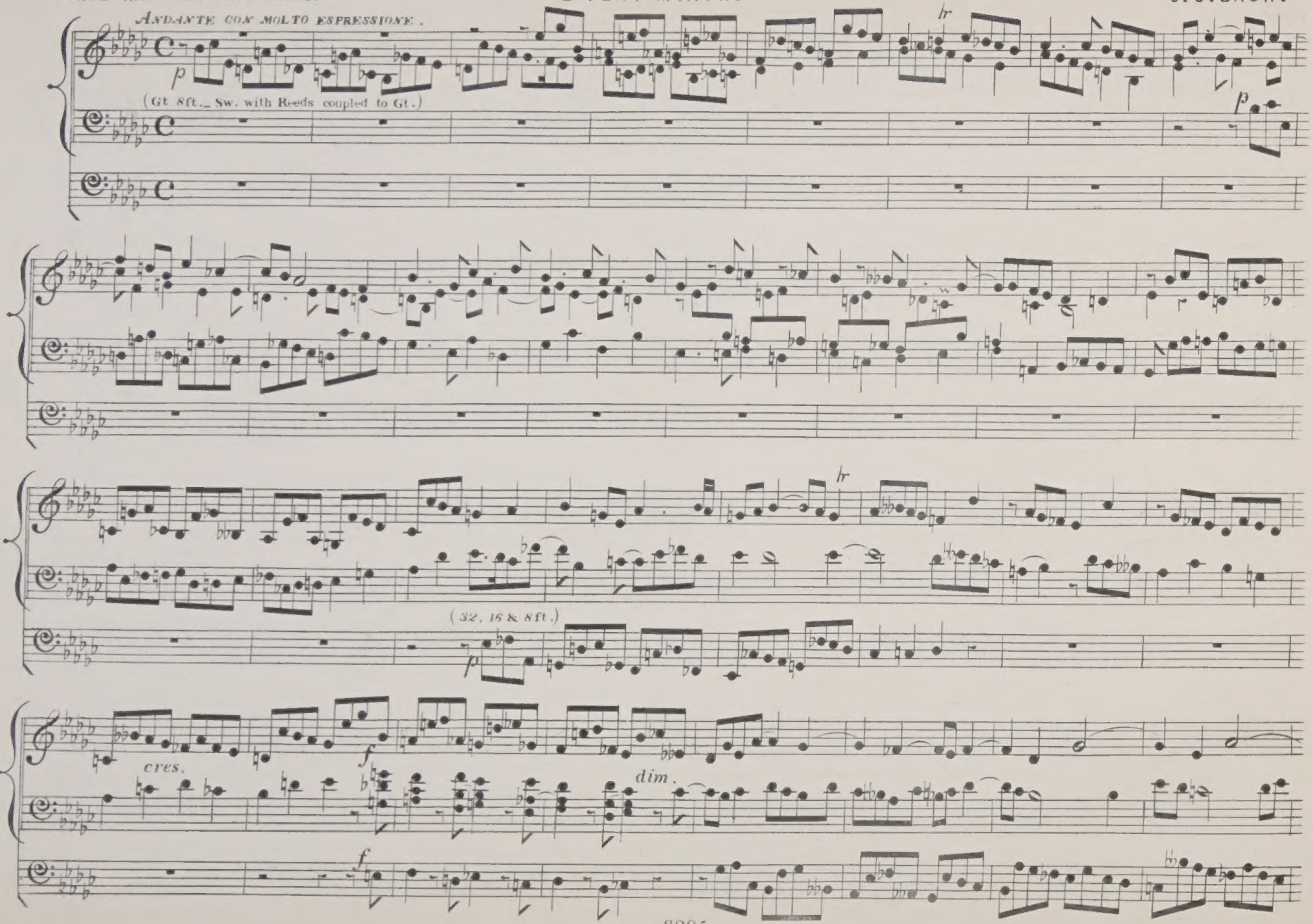

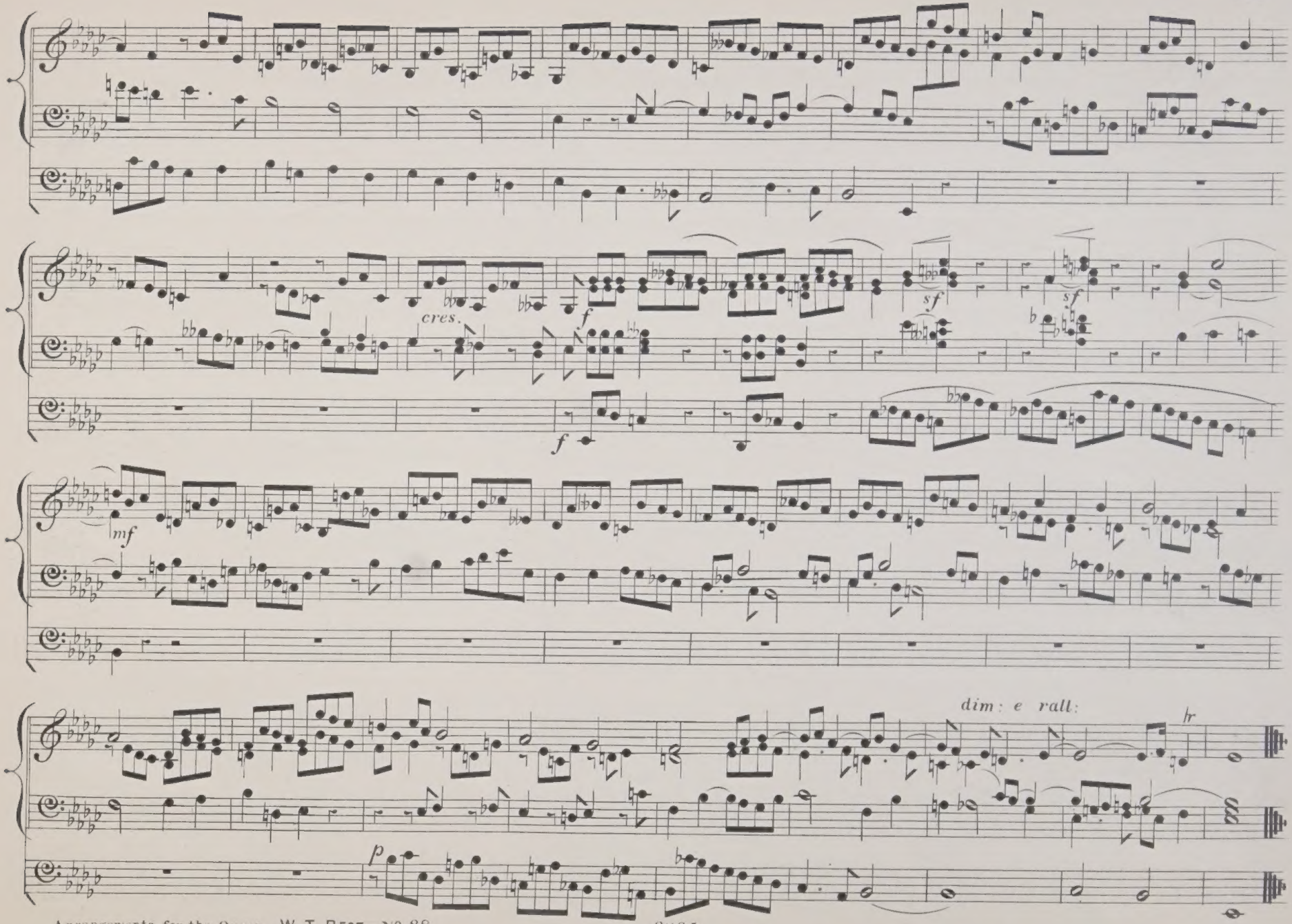
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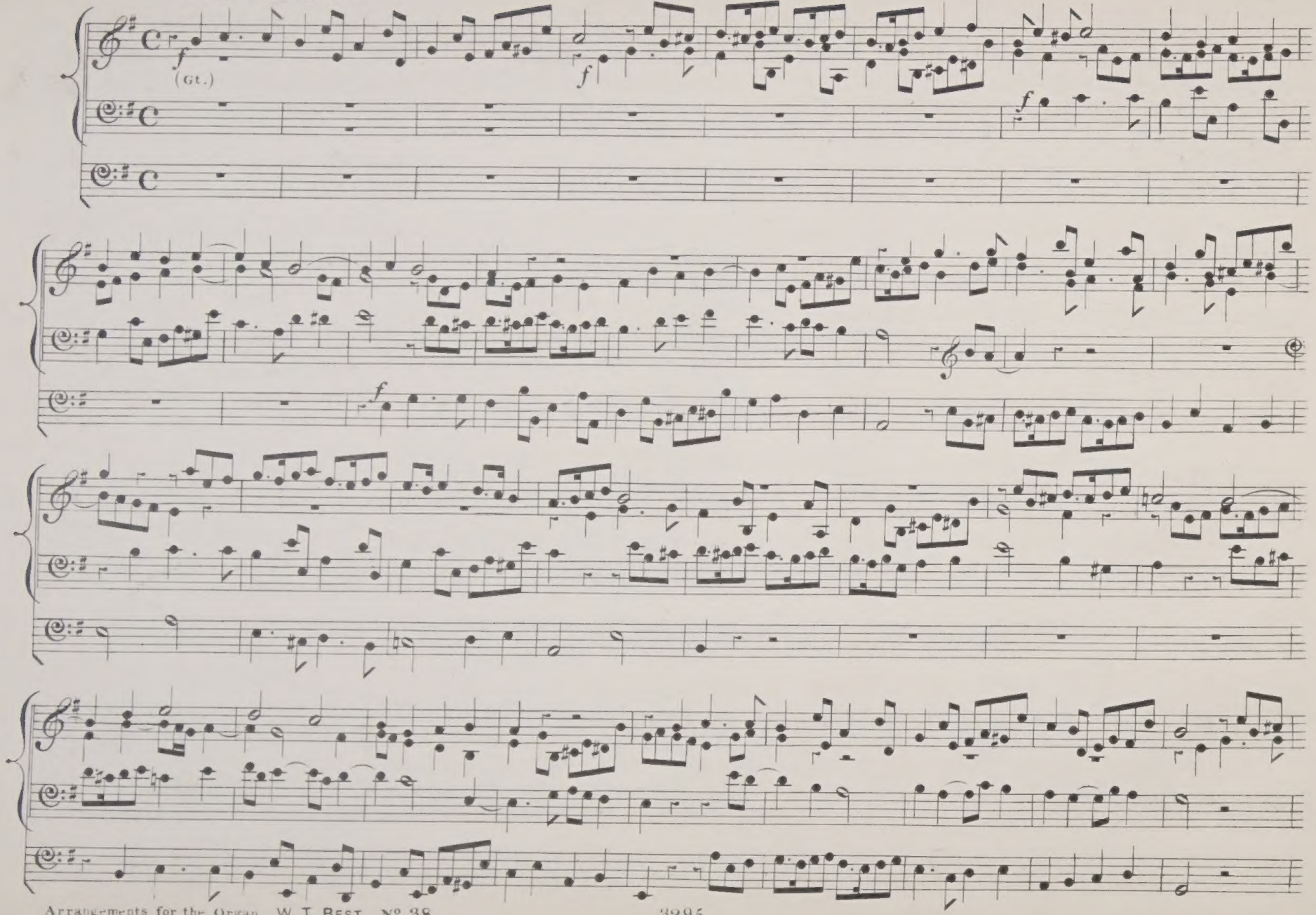

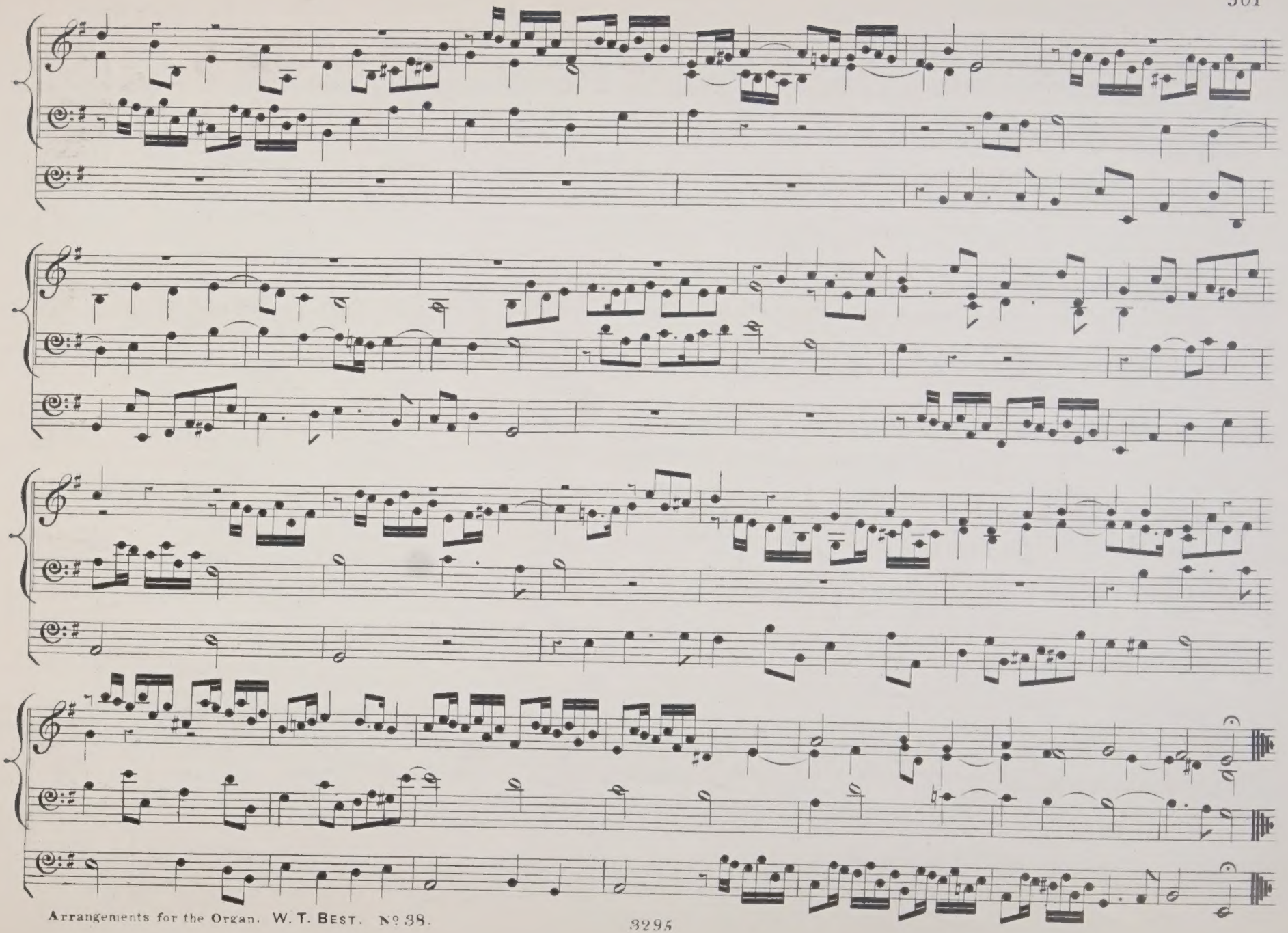

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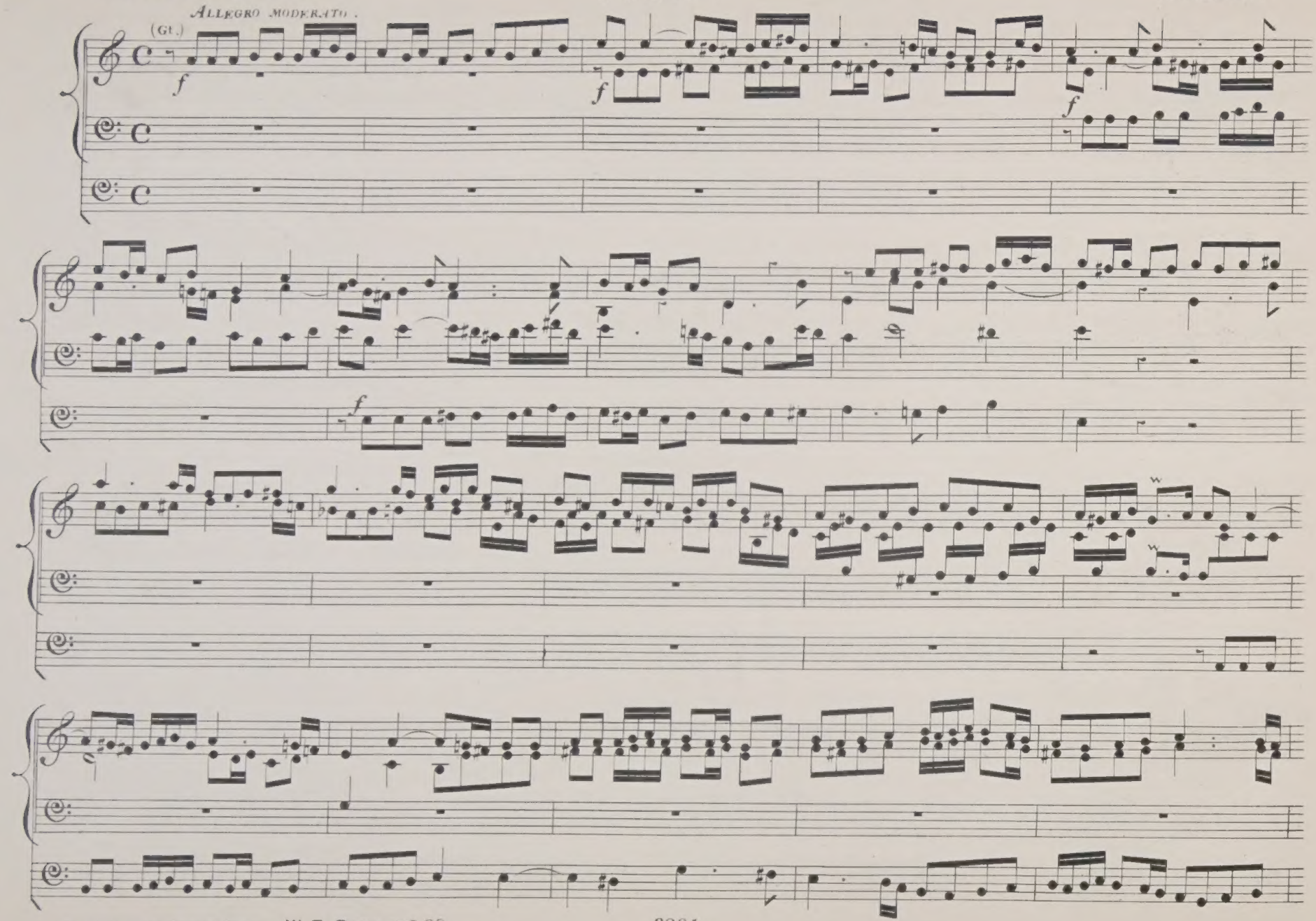
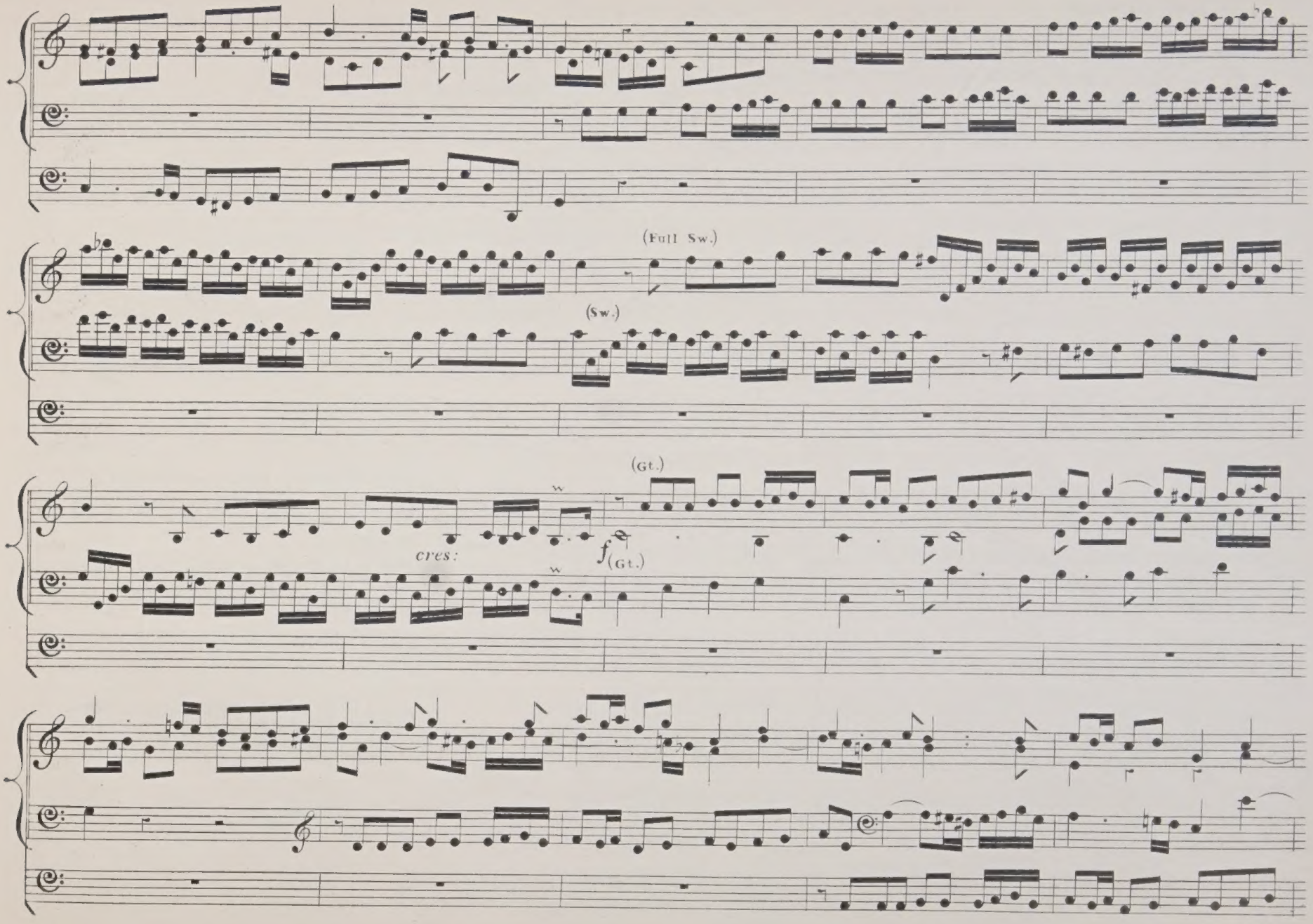
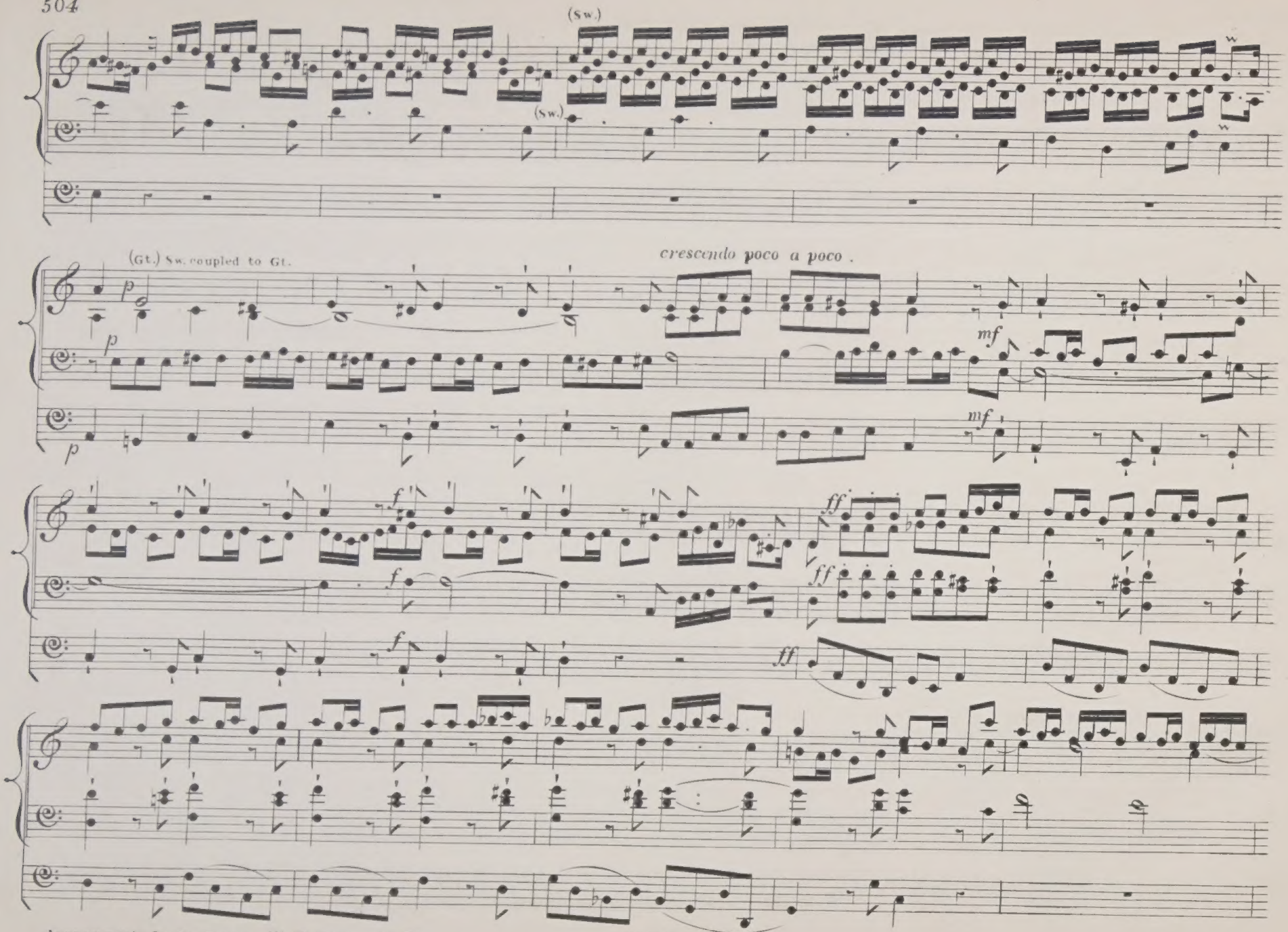
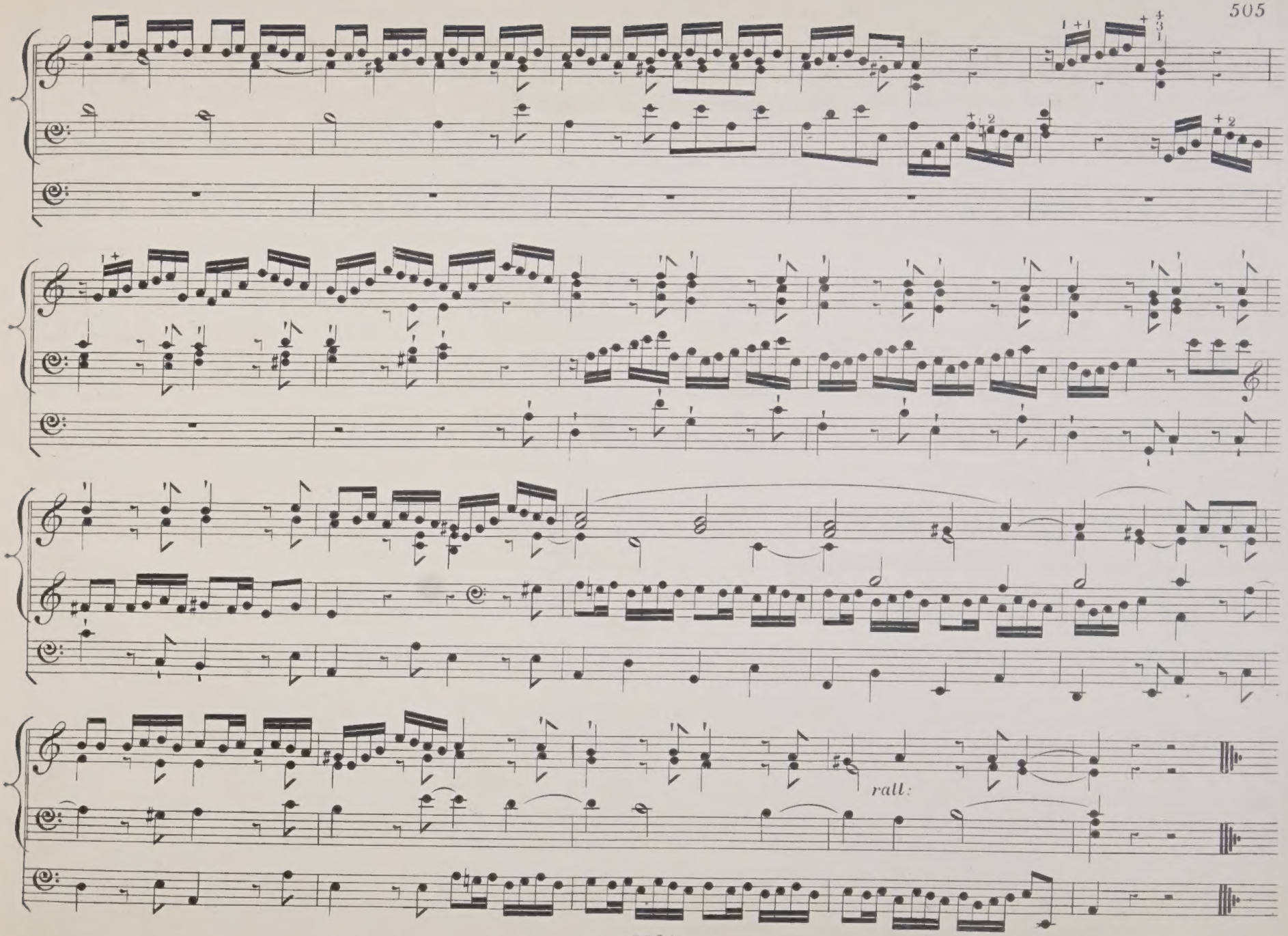



(Full Sw.)
(Sw.)
(Gt.)
cres:
f
(Gt.)


(Sw.)
(Sw.)
(Gt.) Sw. coupled to Gt.
crescendo poco a poco.
p
p
p
mf
mf
f
f
f
ff
ff
ff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Rousseau's Dream (varied) ..... Thos. Craddock
Easy Prelude, in F ..... Ignace Gibsone
Prelude, in F ..... H. Houseley

PART XXXIX.

Pastorale, in D ..... Gustav Merkel
Finale of Sonata in Part XXXVII. ... Charlton T. Speer
Andante (Introductory Voluntary) ..... H. Cardini Cole
Andante Pastorale ..... Albert E. Bishop
Andante ..... Wm. Greenwood
Introduction and Andante ..... Dr. Hiller

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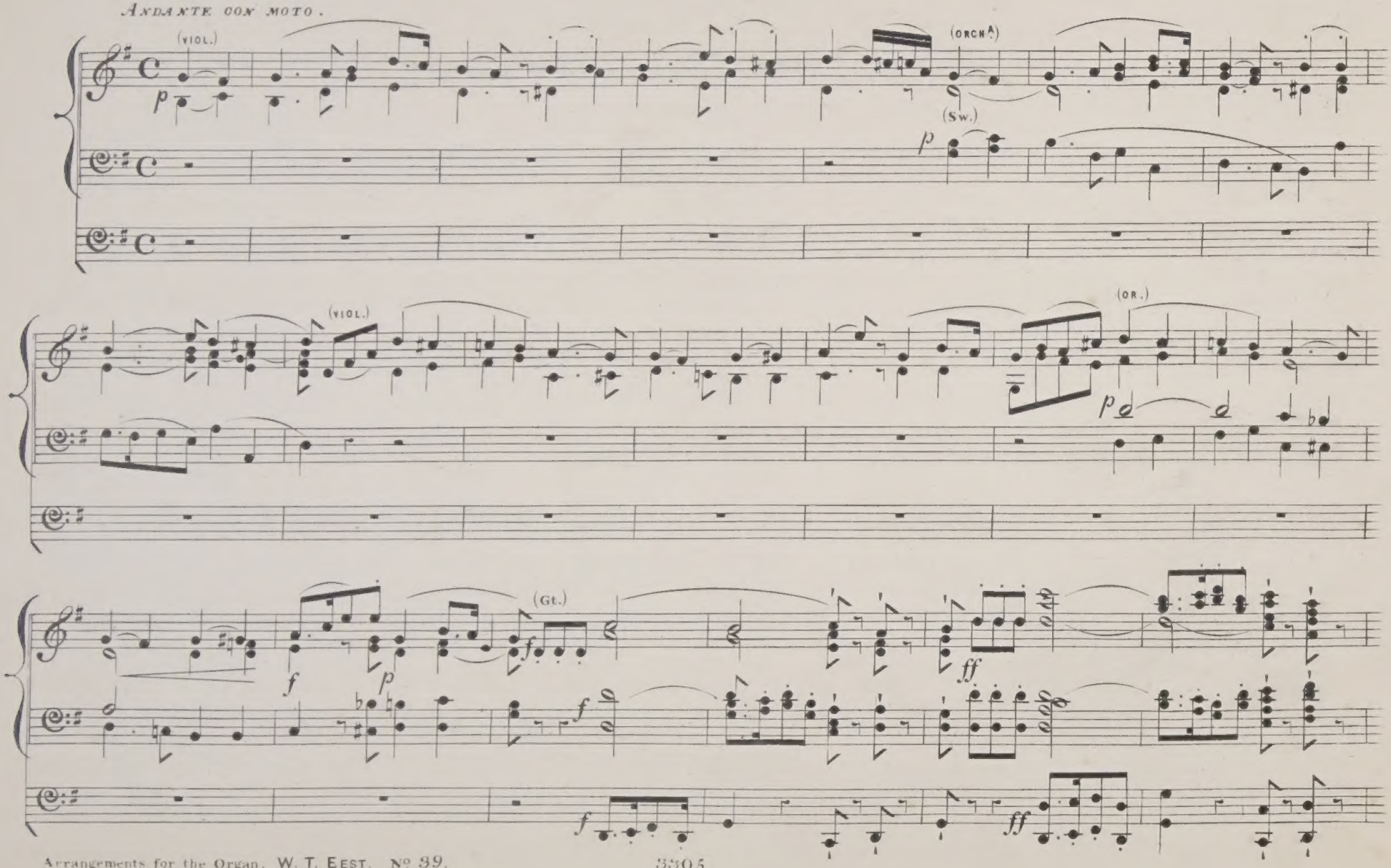
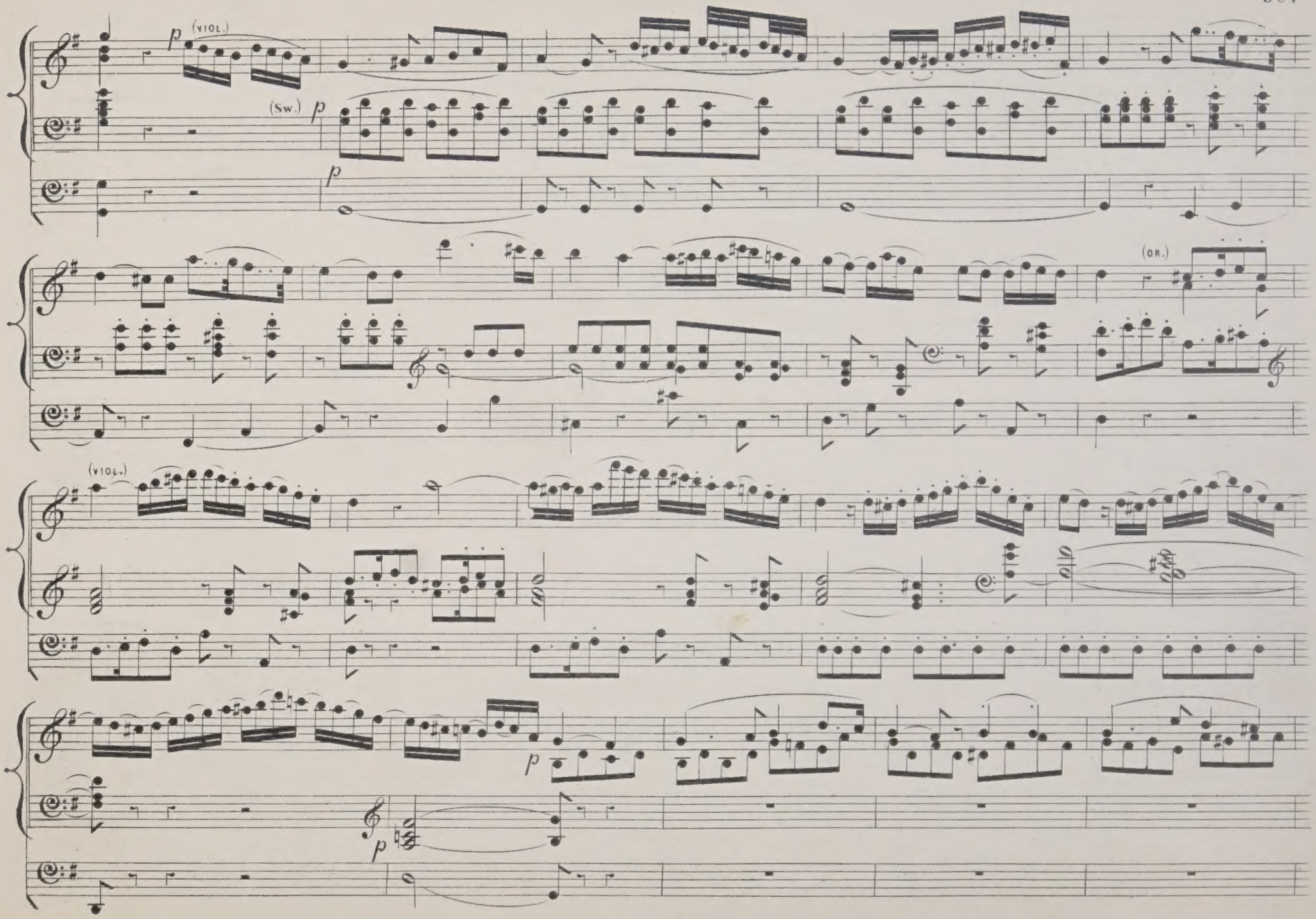
Romanza

(G MAJOR. OP:40.)

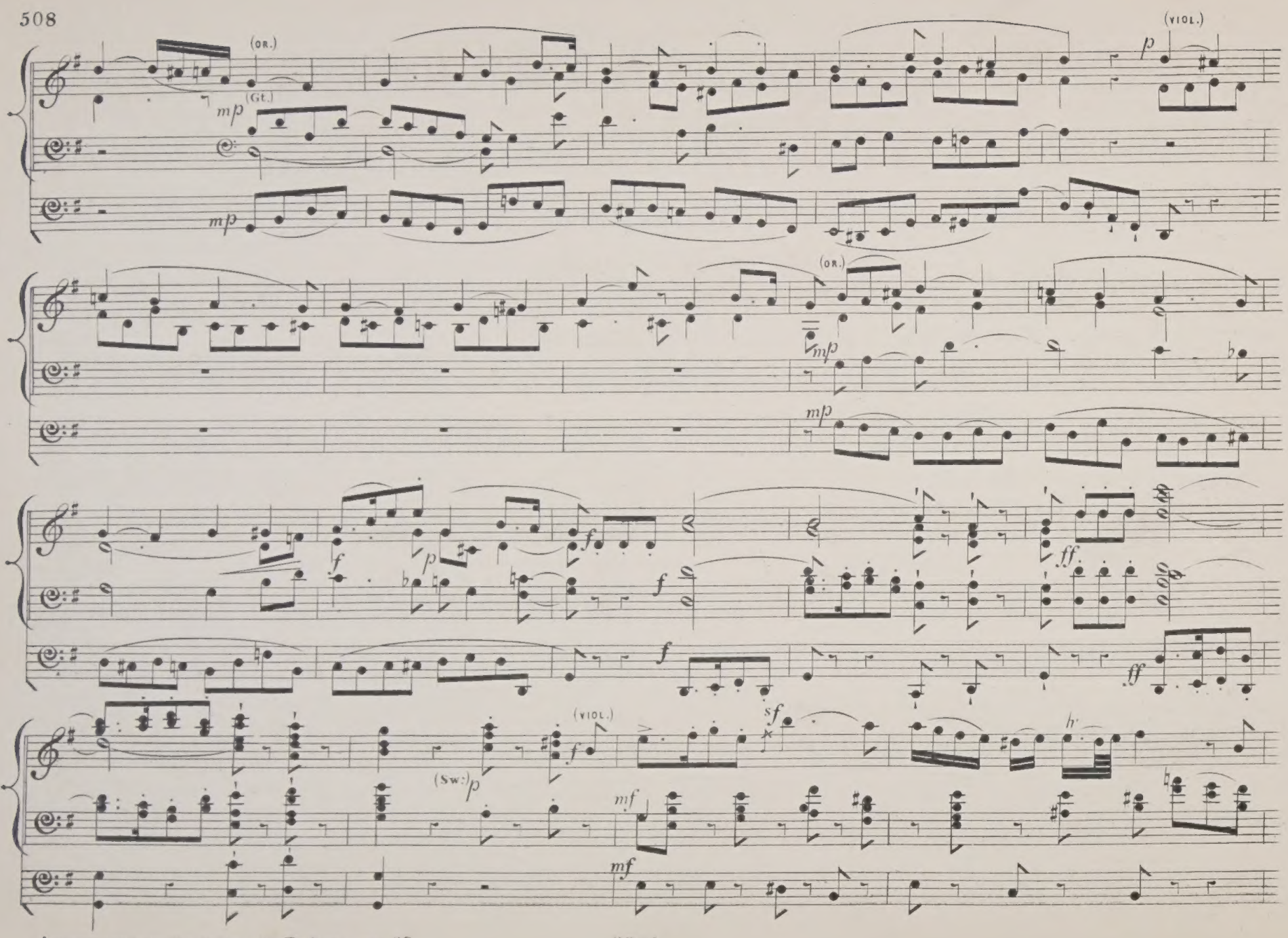
COMPOSED FOR THE VIOLIN,
WITH ORCHESTRAL ACCOMPANIMENT.

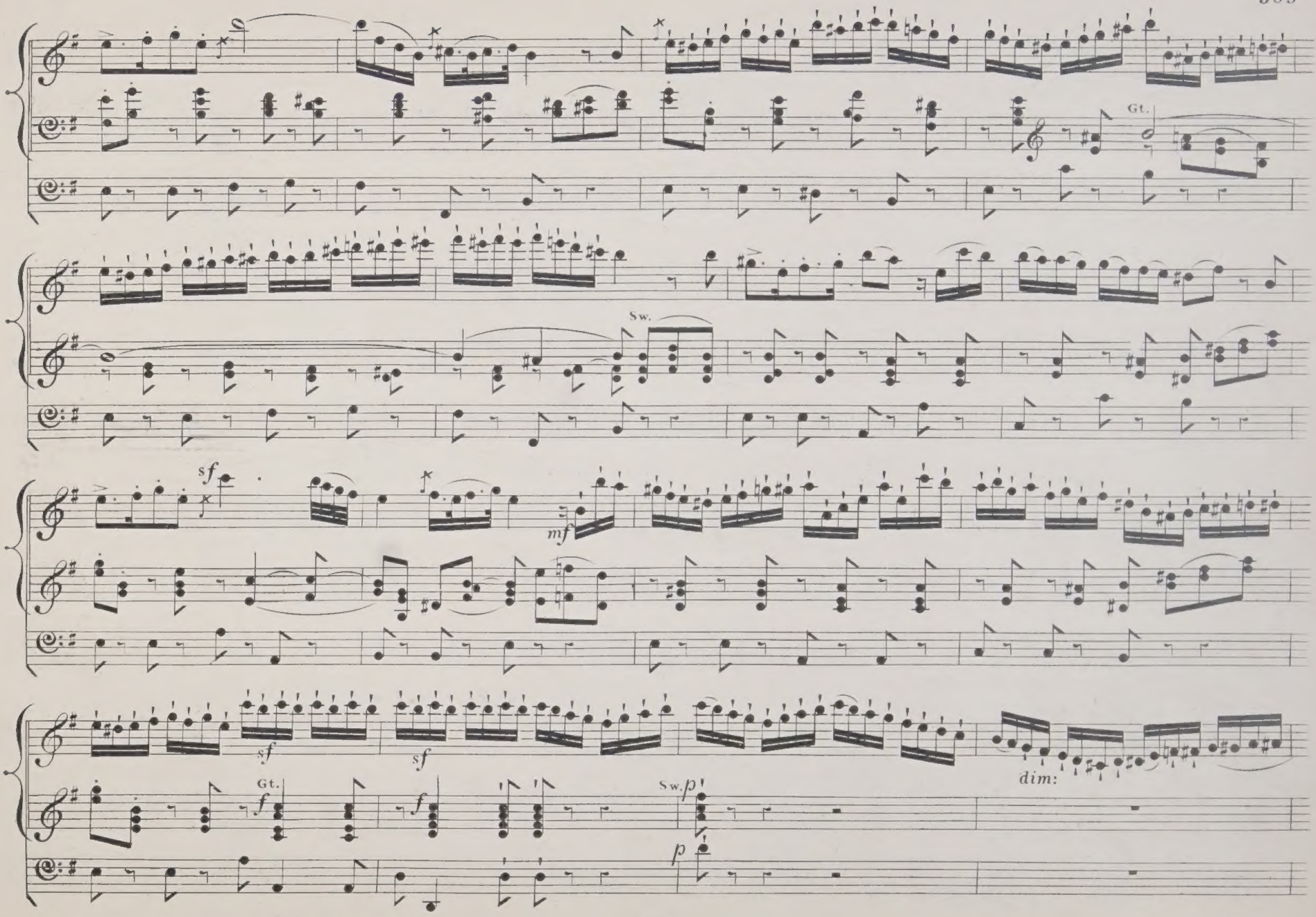
BEETHOVEN.

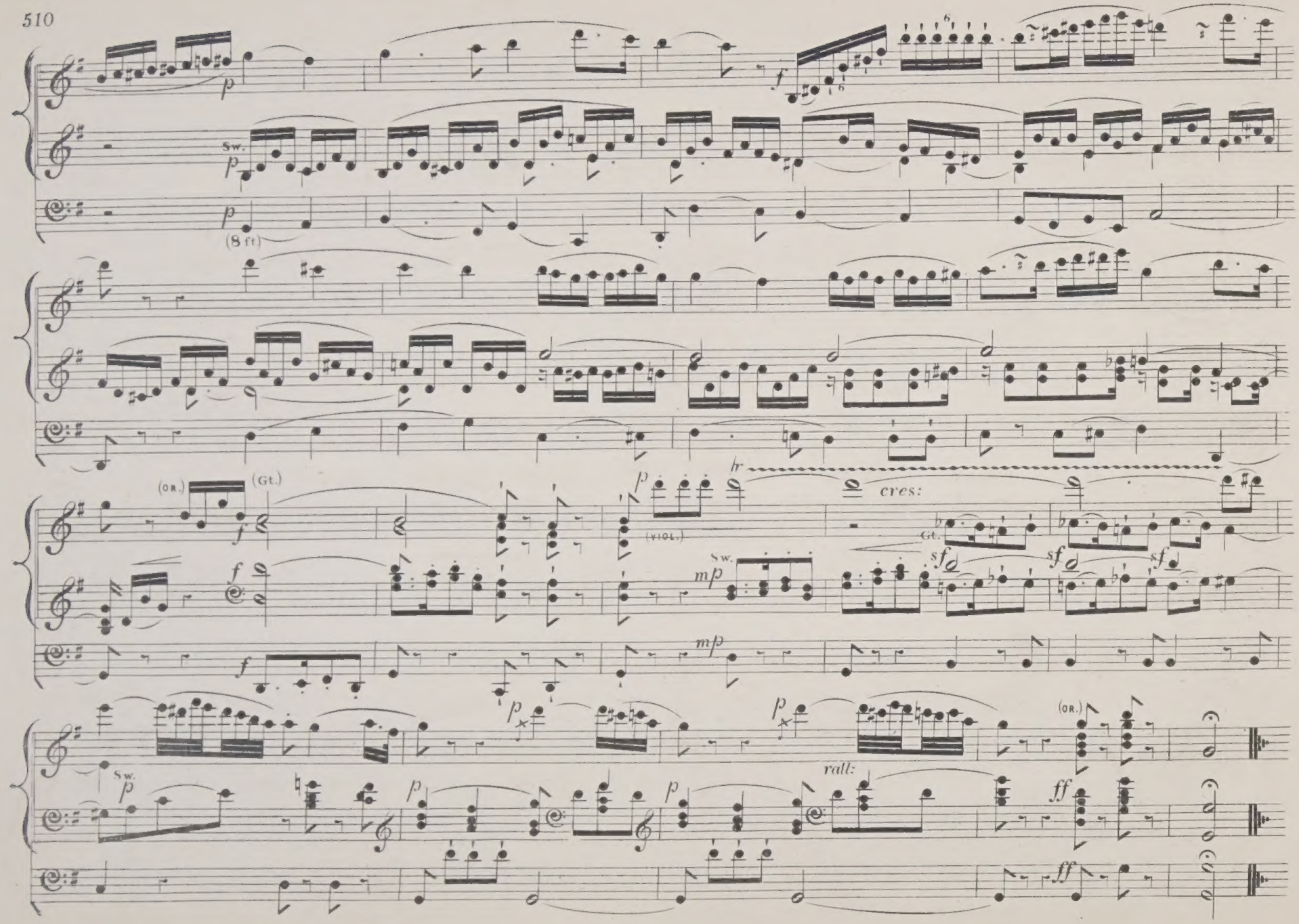
Andante con moto.



p (VIOL.)
(Sw.) p
p
(OR.)
(VIOL.)
p
p


(OR.)
(VIOL.)
mp
(Gt.)
mp
p
(OR.)
mp
mp
f
p
f
f
ff
f
ff
(VIOL.)
sf
(Sw:)
p
f
mf
mf

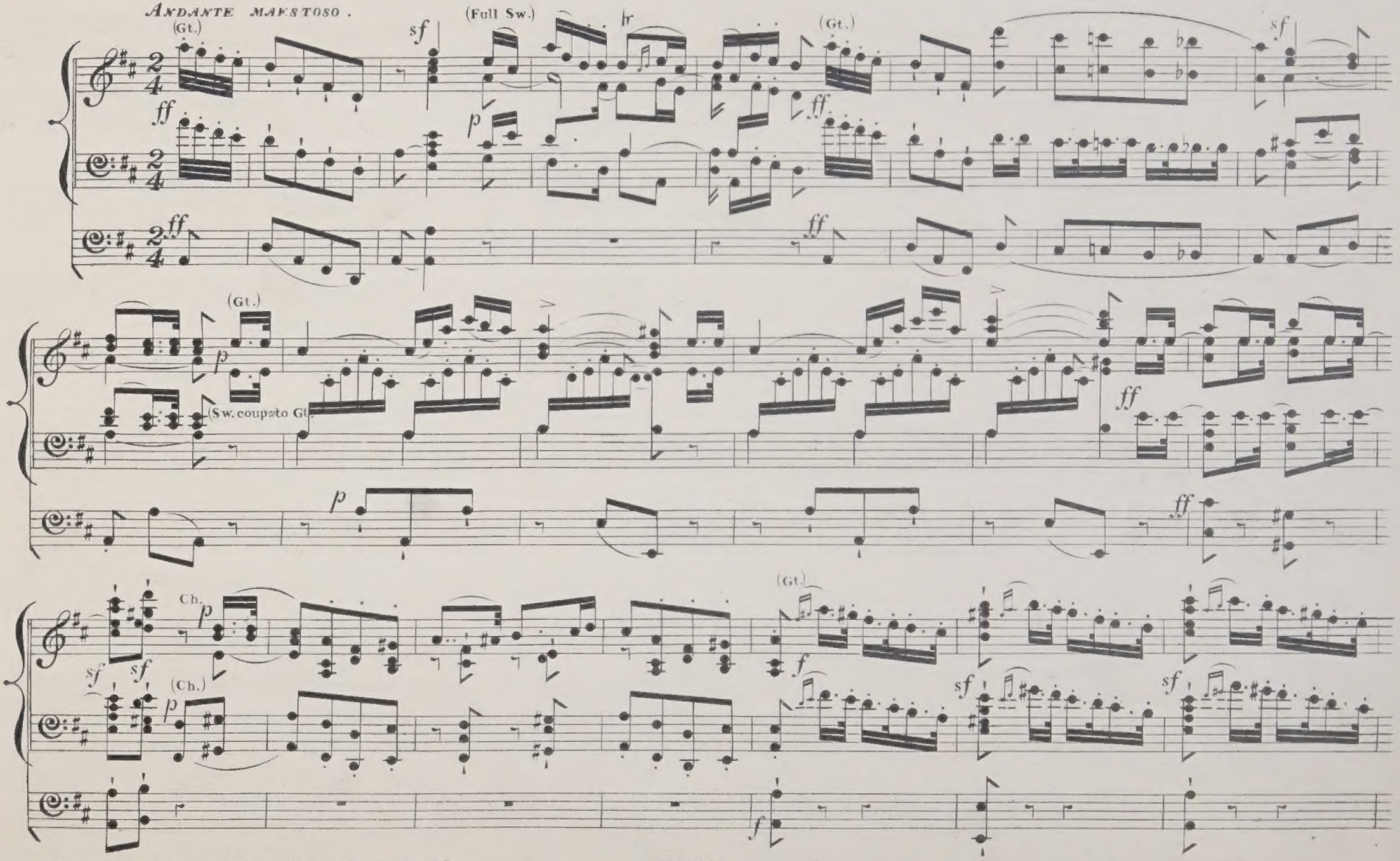

Gt.
Sw.
sf
mf
sf
sf
Gt.
f
f
Sw.
p
p
dim:

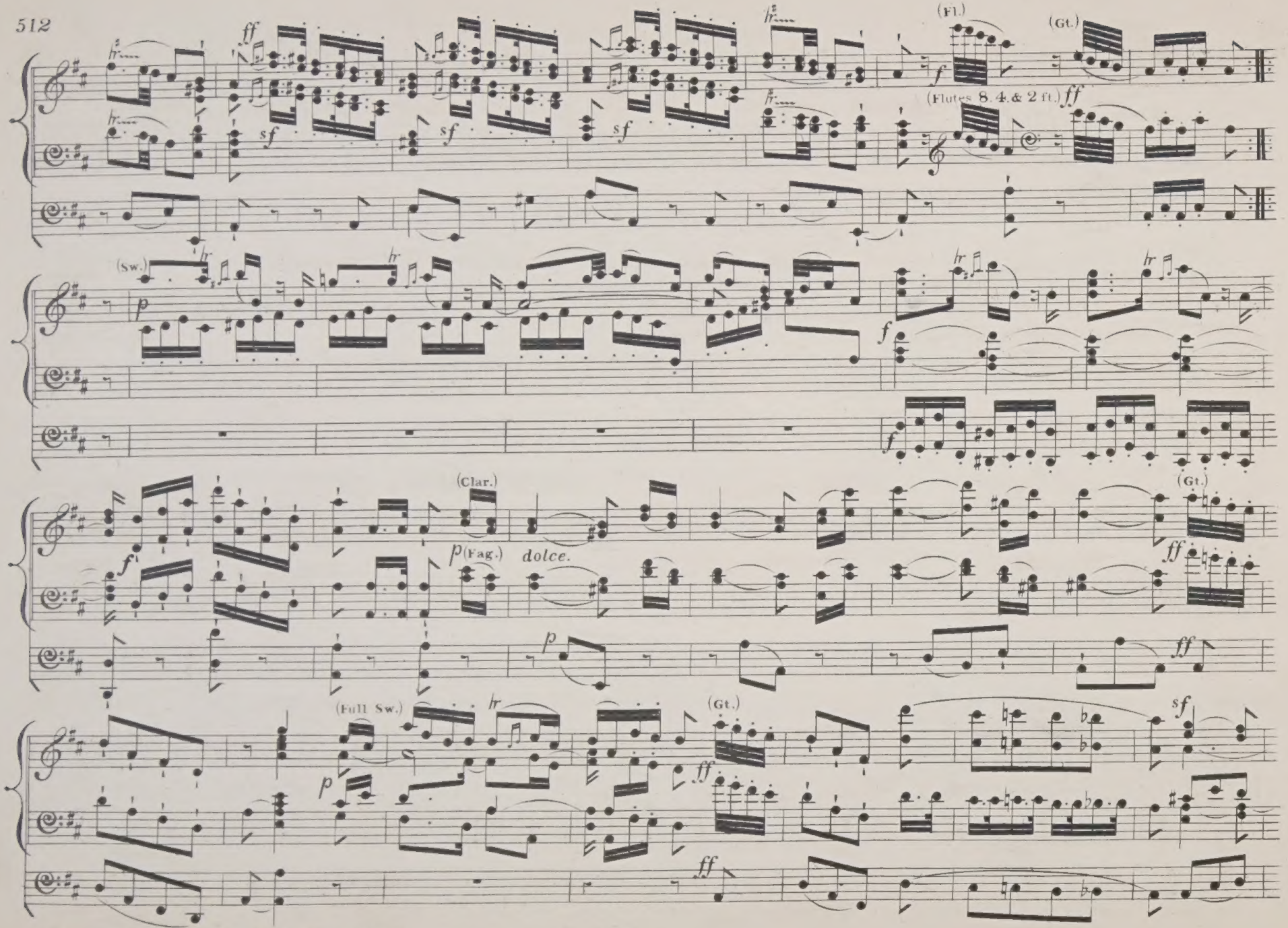

Sw.
(8 ft)
(Or.)
(Gt.)
(viol.)
cres:
Gt.
Sw.
(Or.)
rall:

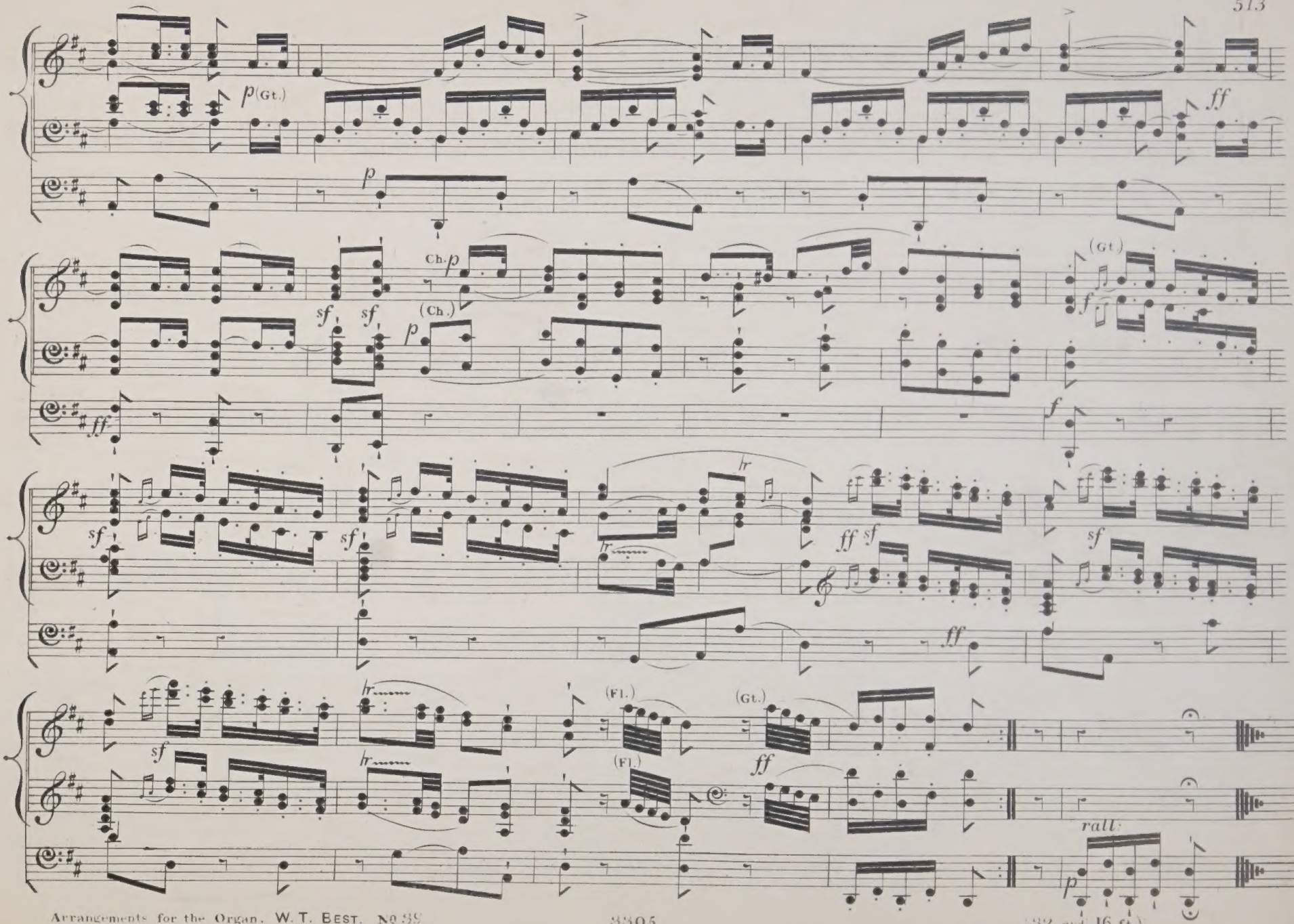
March
(D MAJOR.)

POSTHUMOUS WORK.

MOZART.



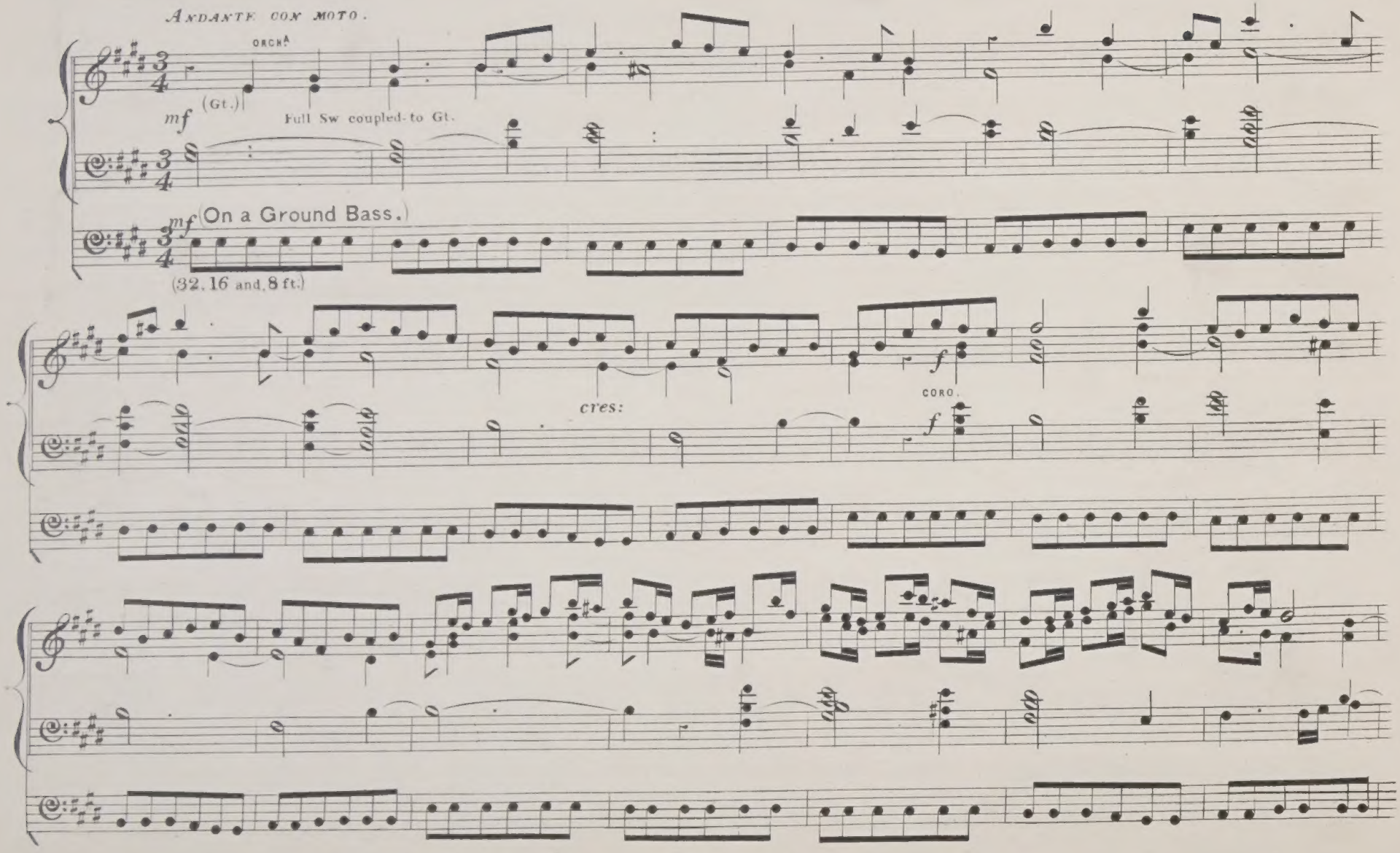

(Fl.)
(Gt.)
(Flutes 8.4.& 2 ft.)
(Sw.)
(Clar.)
(Fag.)
dolce.
(Gt.)
(Full Sw.)
(Gt.)

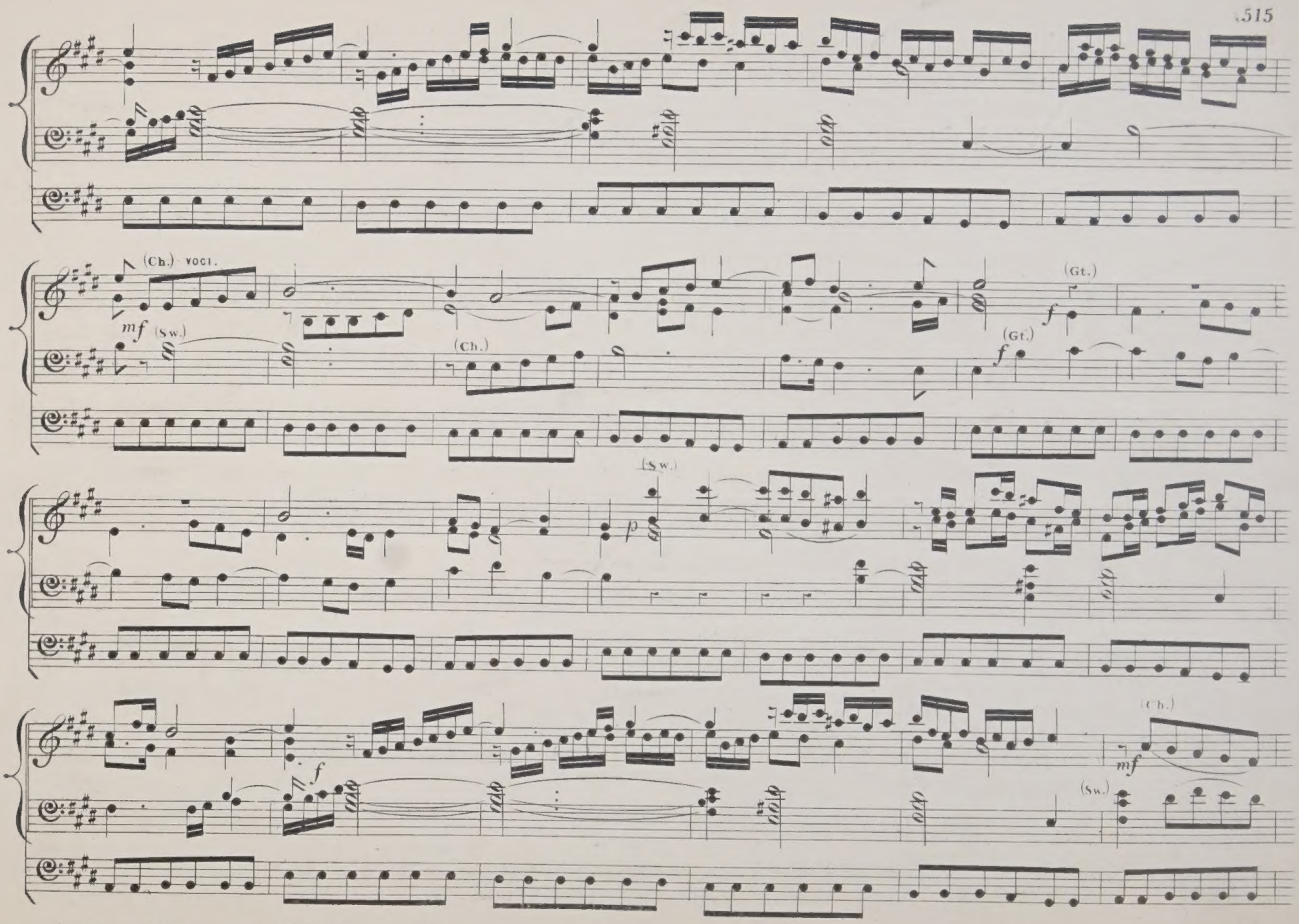

p (Gt.)
ff
p
Ch. p
sf sf
(Ch.)
p
(Gt.)
f
ff
f
sf
sf
tr
tr
ff sf
sf
ff
tr
(Fl.)
(Gt.)
sf
tr
(Fl.)
ff
rall:
p

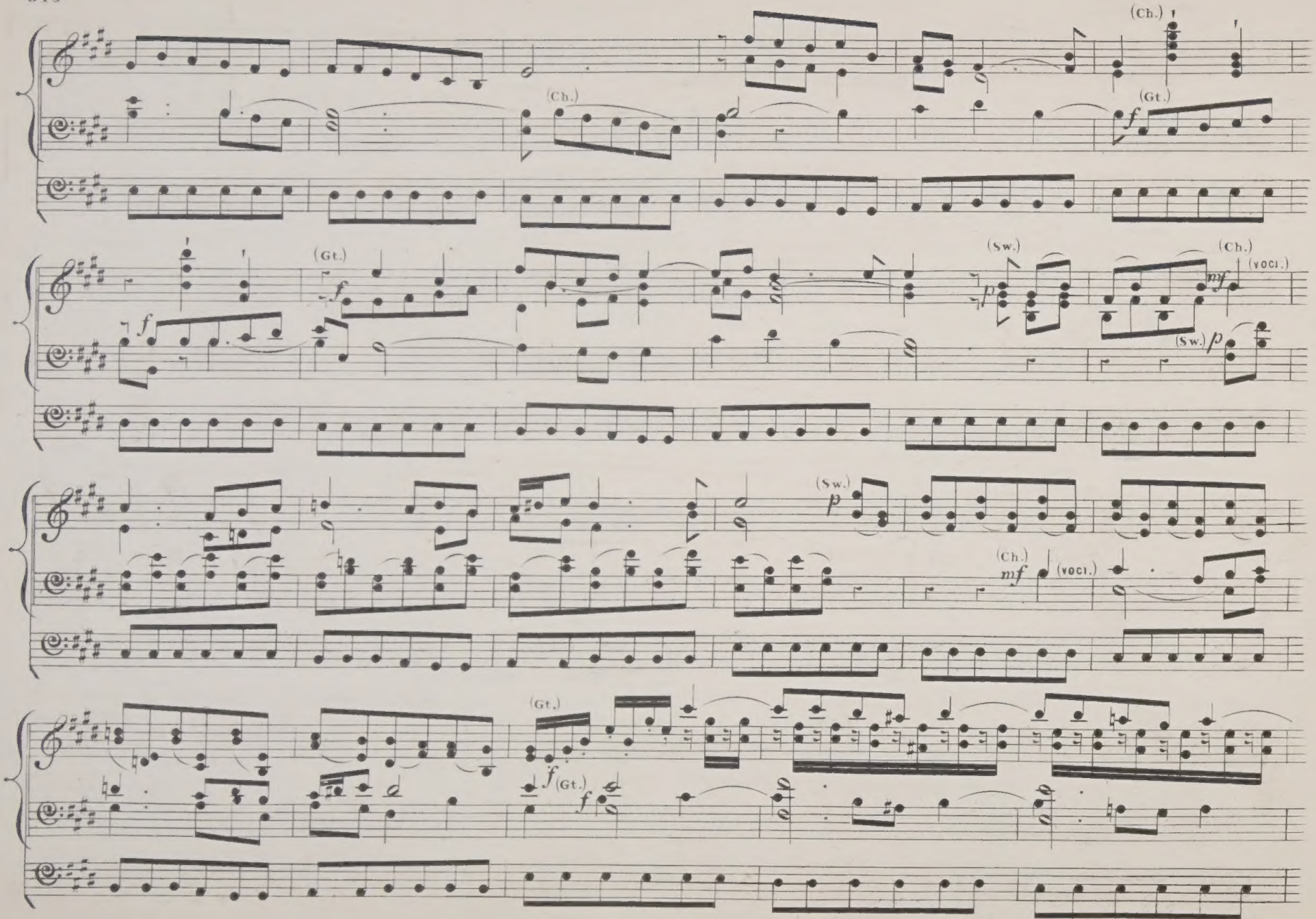
CHORUS

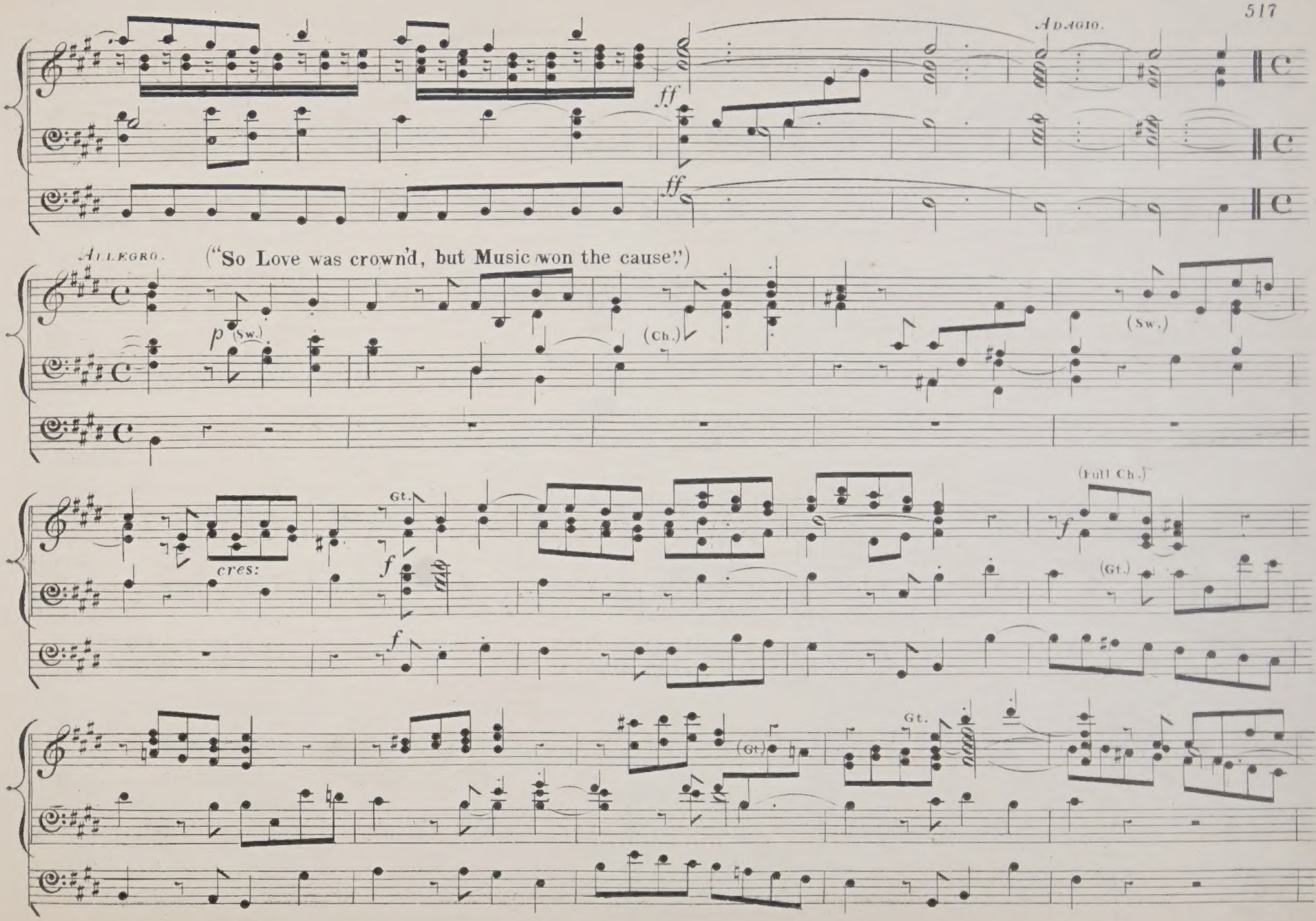
"The many rend the skies."

ALEXANDER'S FEAST. HANDEL.




(Ch.) voci.
mf
(Sw.)
(Ch.)
(Gt.)
f
(Gt.)
f
(Sw.)
p
f
(Ch.)
mf
(Sw.)


(Ch.)
(Gt.)
f
(Ch.)
(Gt.)
f
(Sw.)
p
(Ch.)
mf
(voci.)
(Sw.)
p
(Sw.)
p
(Ch.)
mf
(voci.)
(Gt.)
f
(Gt.)
f


Adagio.
ff
ff
Allegro.
("So Love was crown'd, but Music won the cause.")
p (Sw.)
(Ch.)
(Sw.)
Gt.
cres:
f
(Full Ch.)
f
(Gt.)
f
(Gt)
Gt.

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1.	Choral with Variations	1	6
2.	Two Trios	1	6
3.	Grand Solemn March	2	0
4.	Andante. No. 1 in G major	1	6
5.	Andante. No. 2 in A major	1	6
6.	Andante. No. 3 in E minor	1	6
7.	Six Short and Easy Pieces. Nos. 1 and 2	1	6
8.	Ditto ditto 3 and 4	1	6
9.	Ditto ditto 5 and 6	1	6
10.	Air with Variations and Finale Fugato, played by Mr. Best at the opening of the Organ in the Royal Albert Hall	3	0
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13.	Twelve Short and Easy Pieces in Various Styles, Nos. 9 to 12	2	6

(To be continued.)

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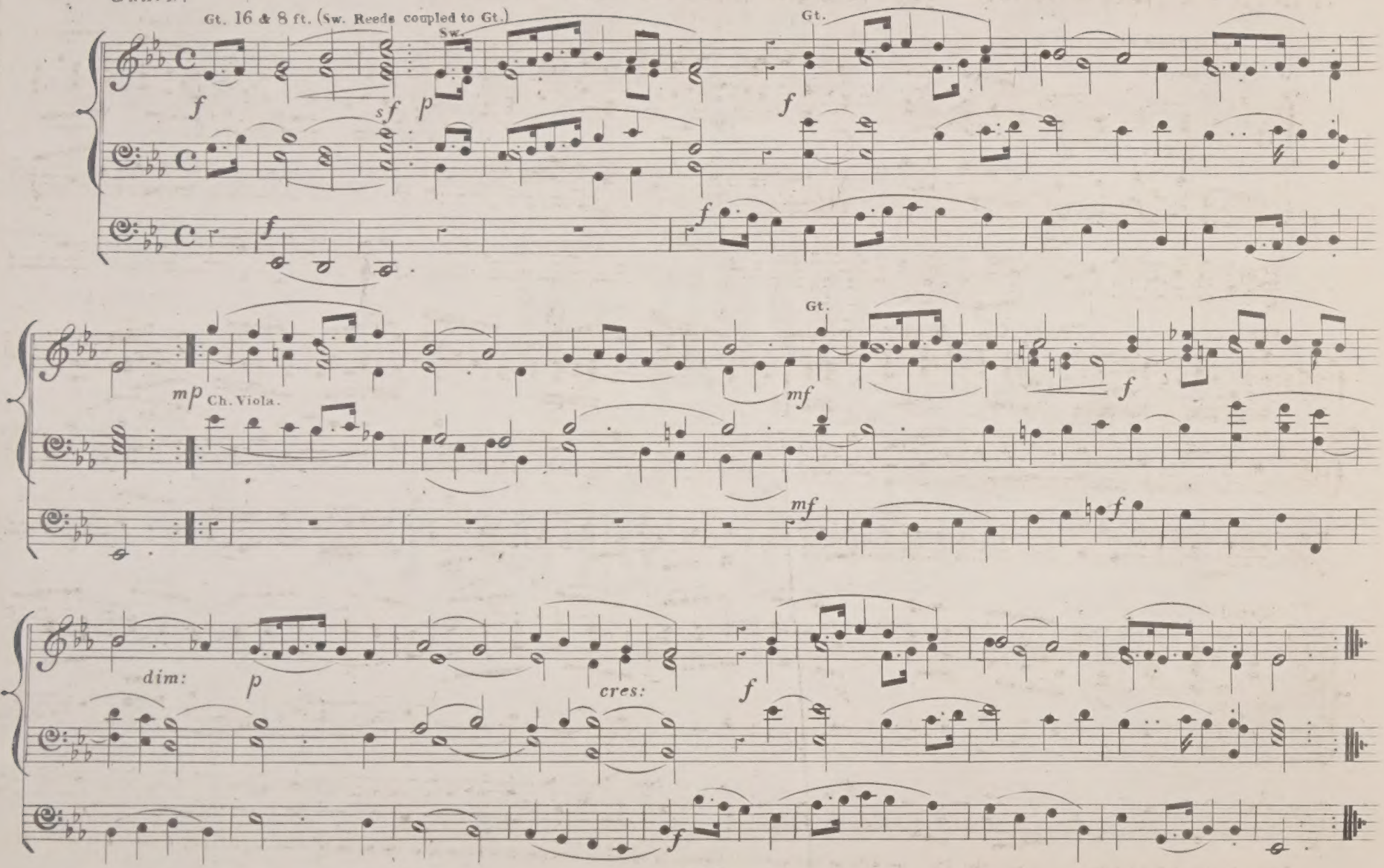
FROM THE OPERA
OF "SCIPIO."

March.

HANDEL.

Grave.



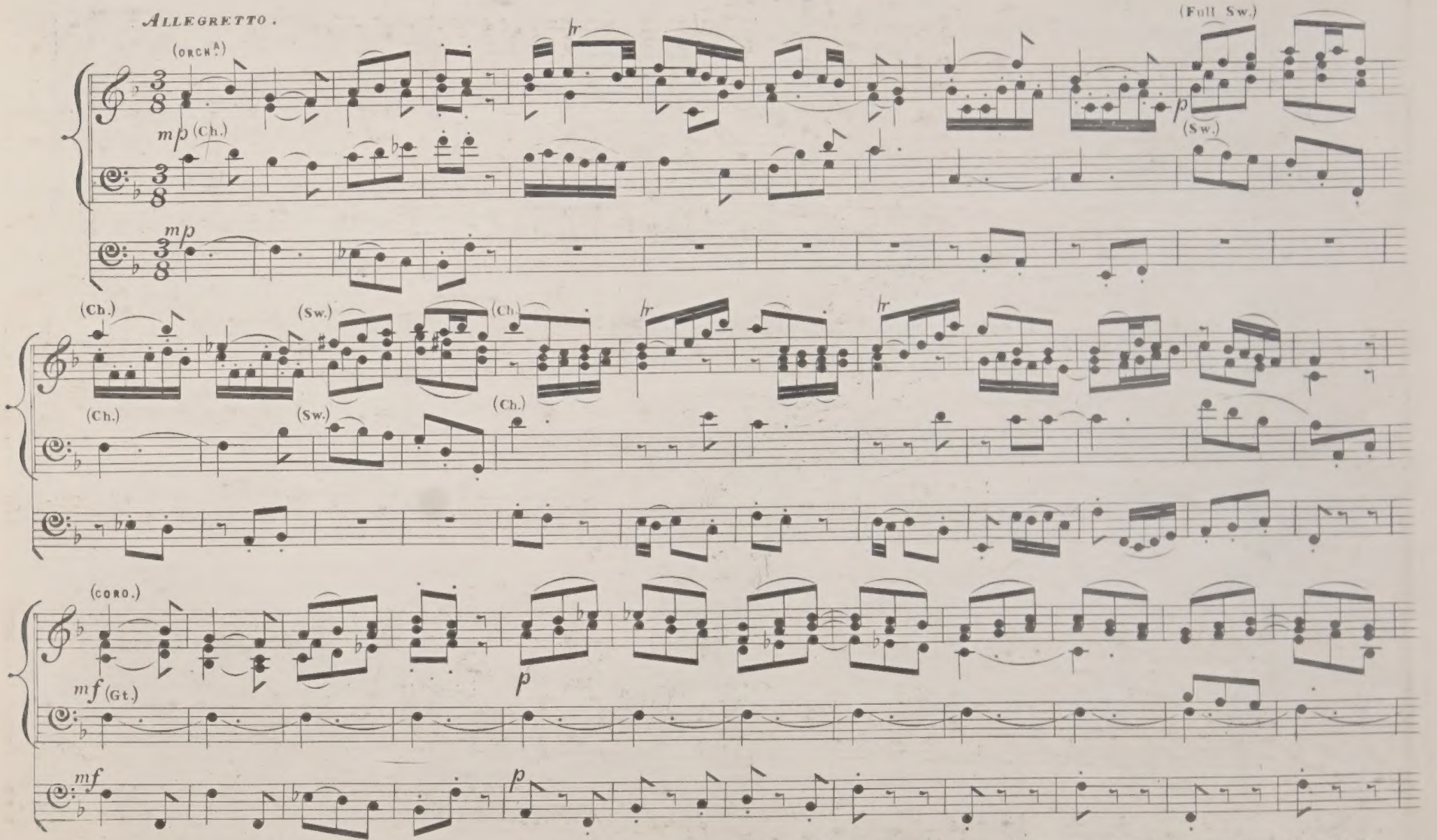
CHORUS

"Fallt mit Danken, fallt mit Loben."

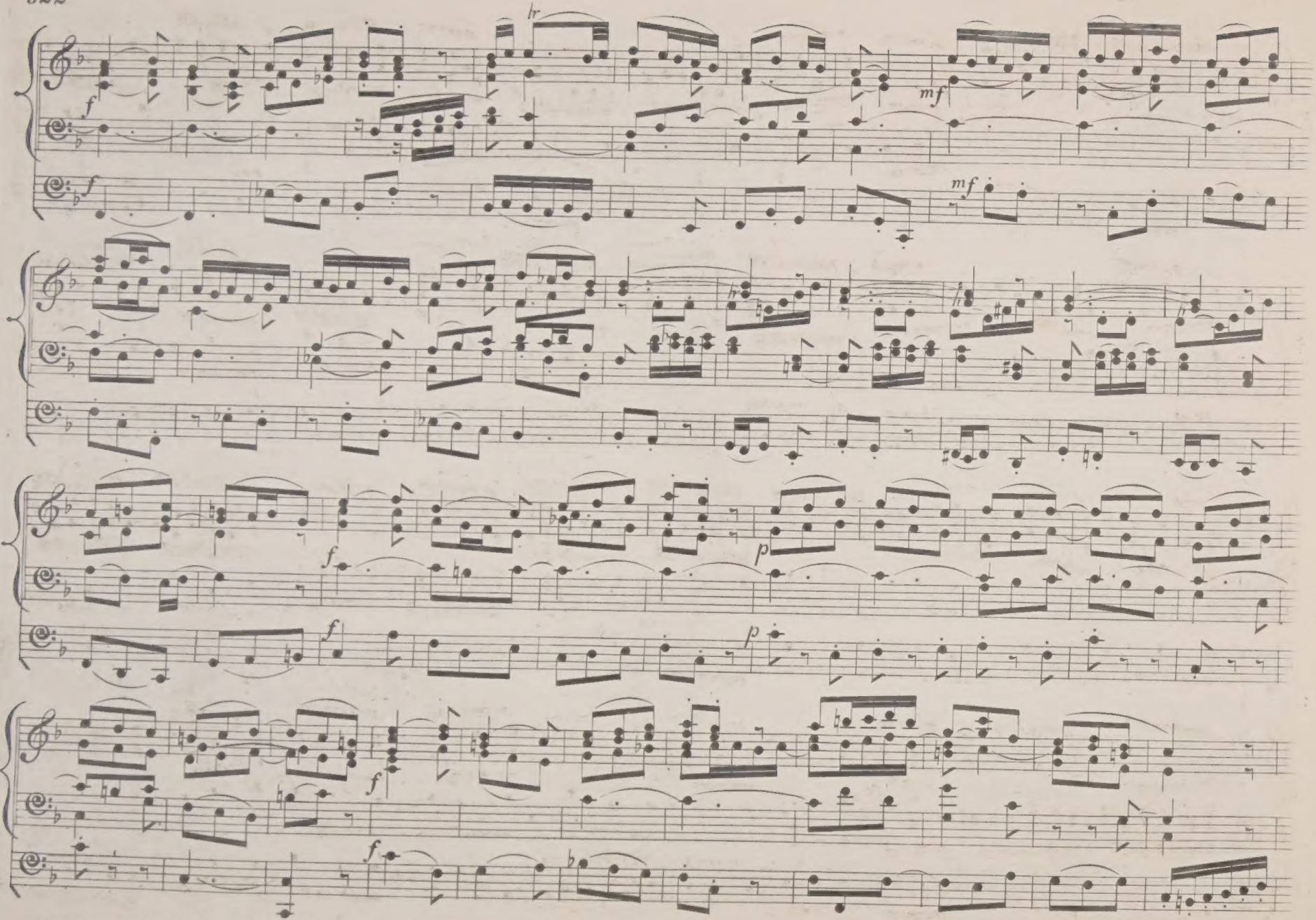
(BOW DOWN WITH THANKS, BOW DOWN WITH PRAISES.)

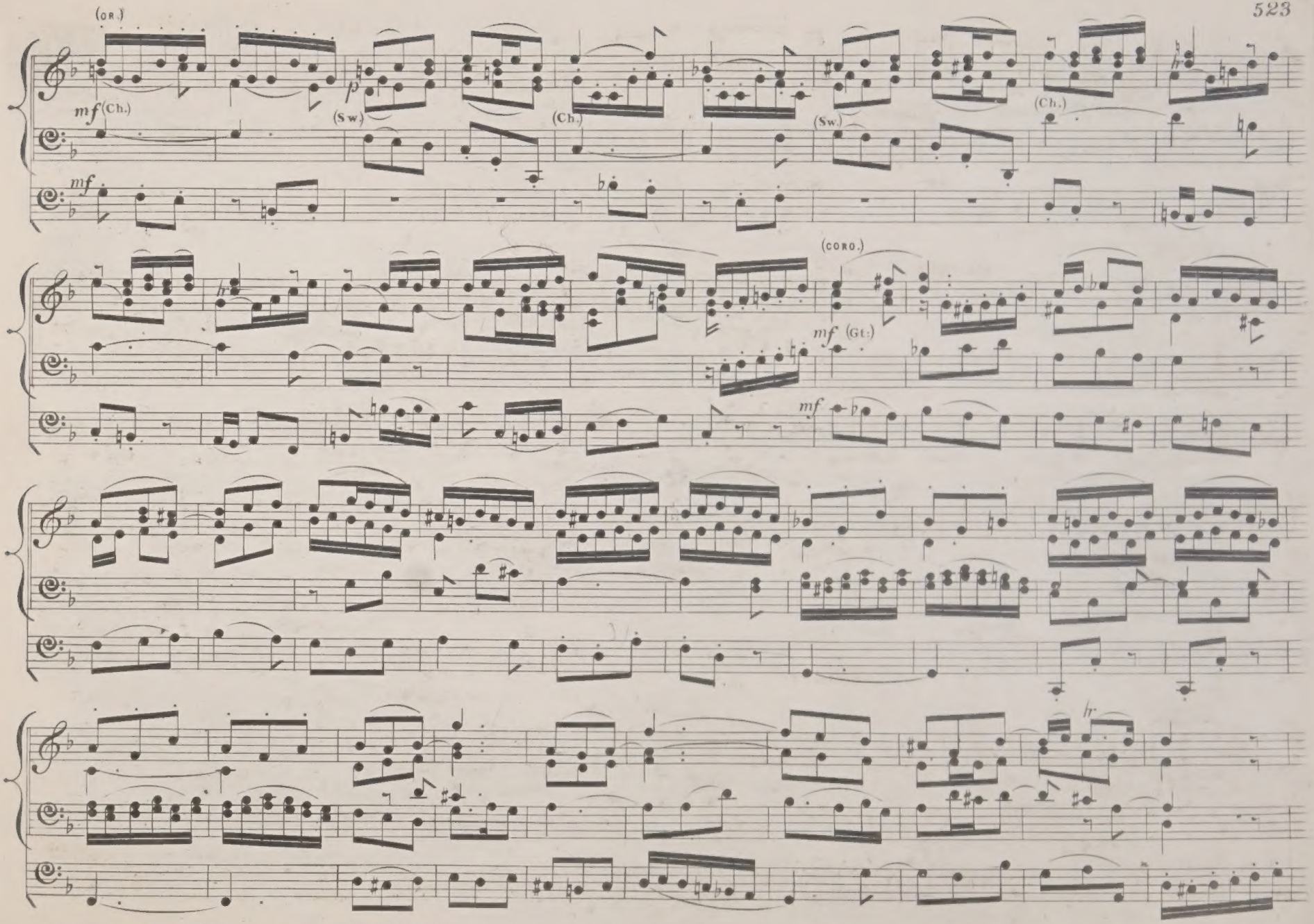
FROM THE CHRISTMAS ORATORIO.

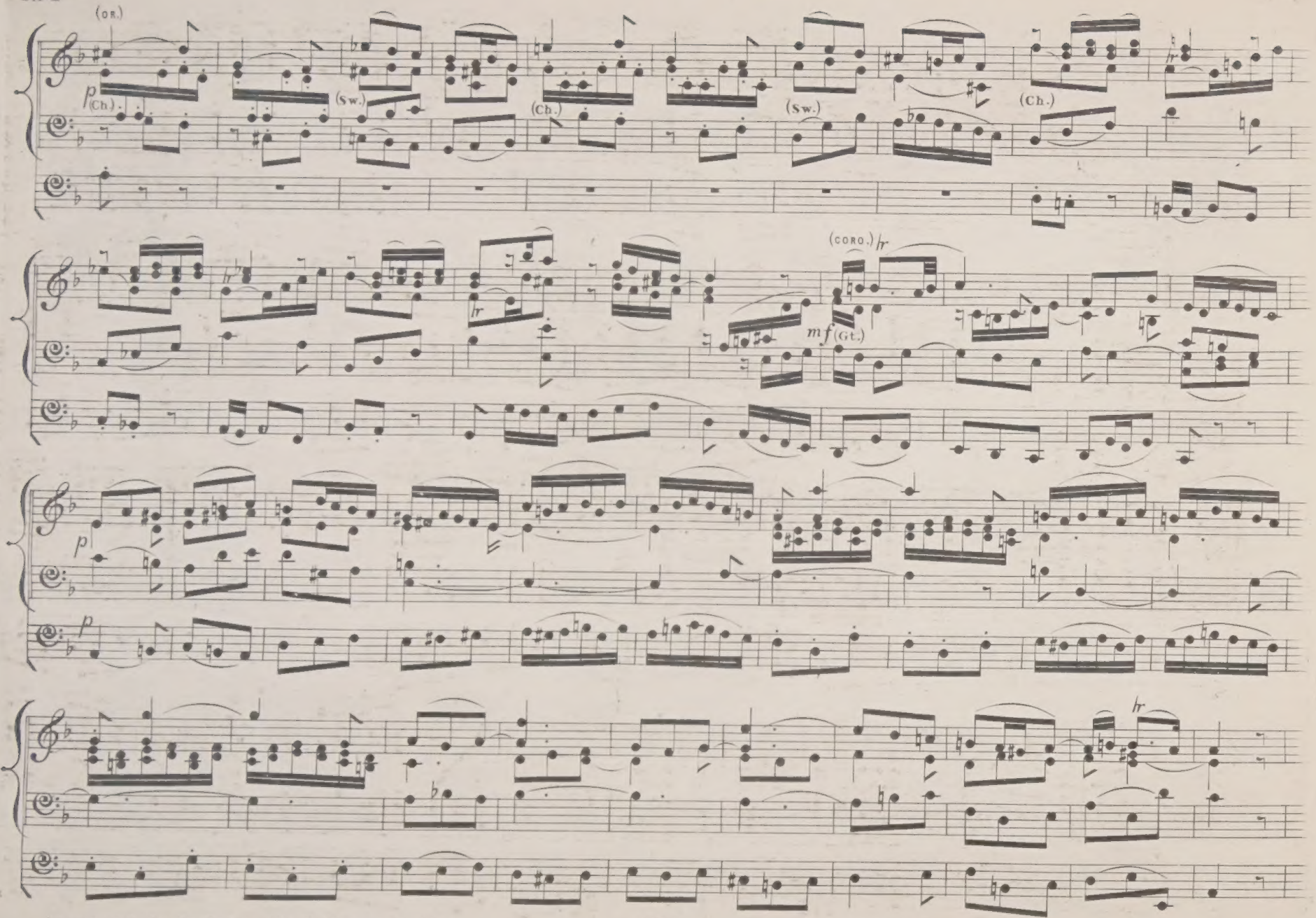
J. S. BACH.

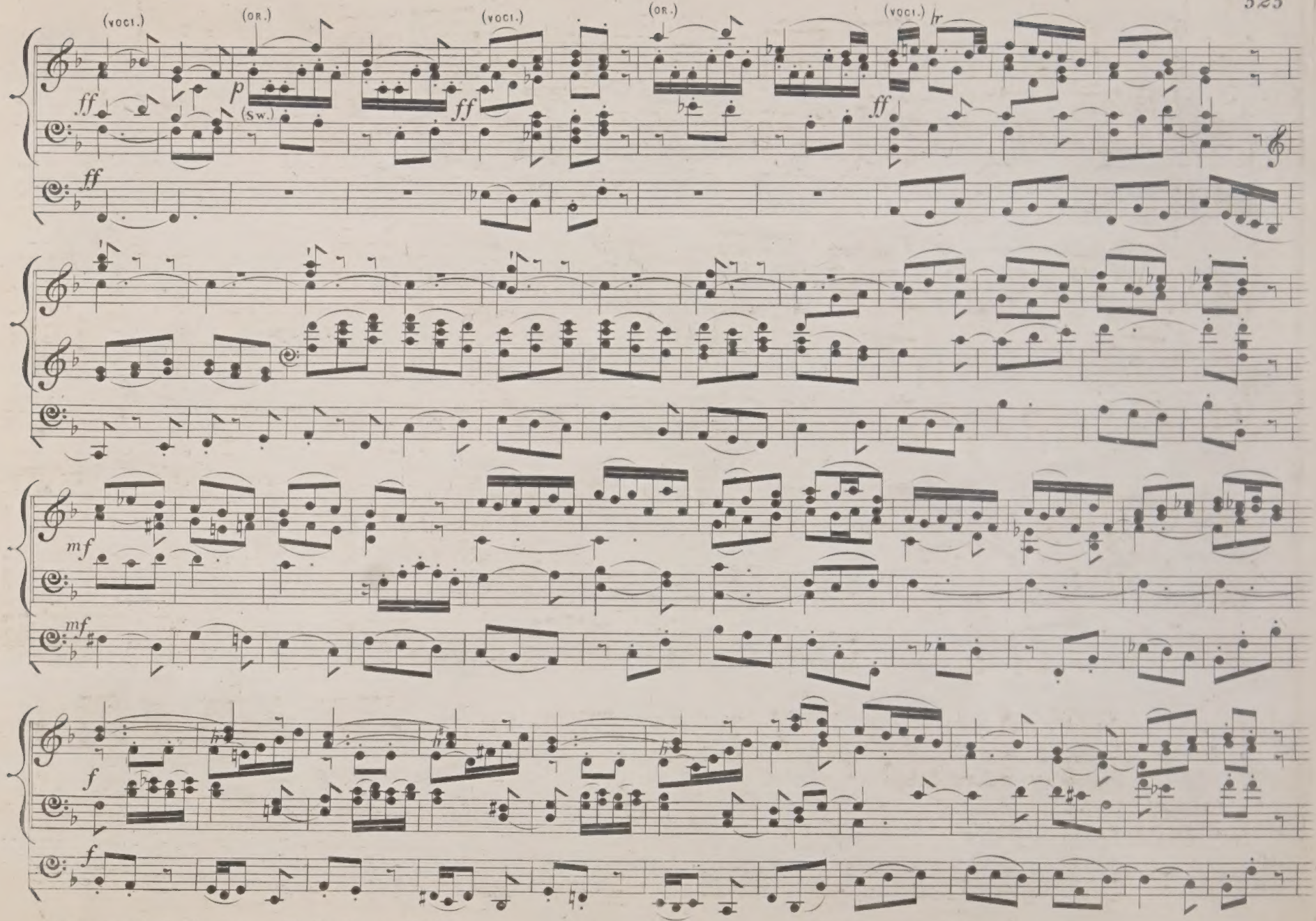


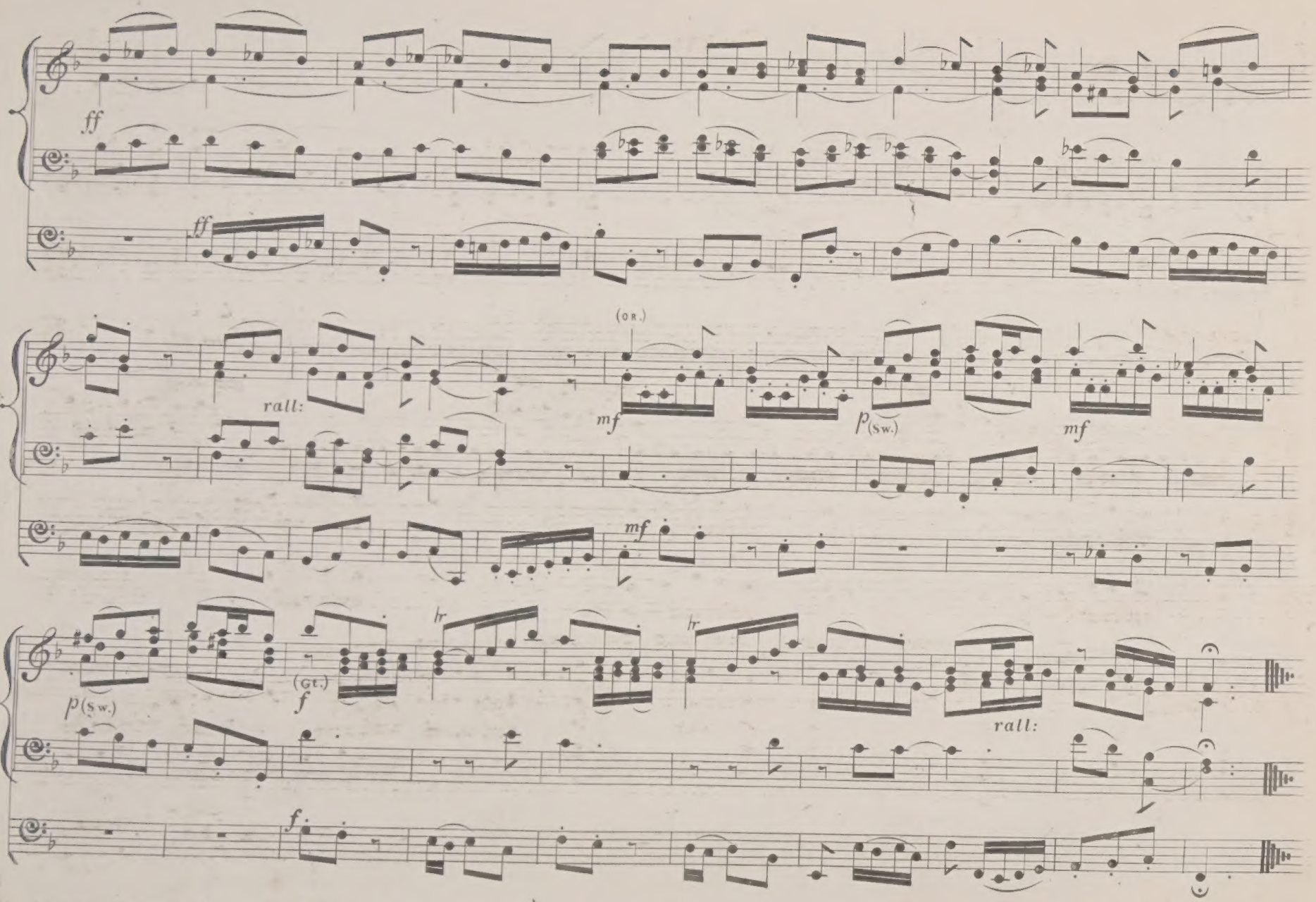
*The Editor has ventured to indicate the Time, as well as the various degrees of expression in this fine Chorus, as the Score is unaccompanied by directions of any kind.


lr
f
mf
f
mf
f
p
f
p
f
f
f


(OR.)
mf (Ch.)
(Sw.)
(Ch.)
(Sw.)
(Ch.)
mf
(CORO.)
mf (Gt.)
mf
tr


(OR.)
p (Ch.)
(Sw.)
(Ch.)
(Sw.)
(Ch.)
(CORO.)
hr
mf (Gt.)
p
p
hr

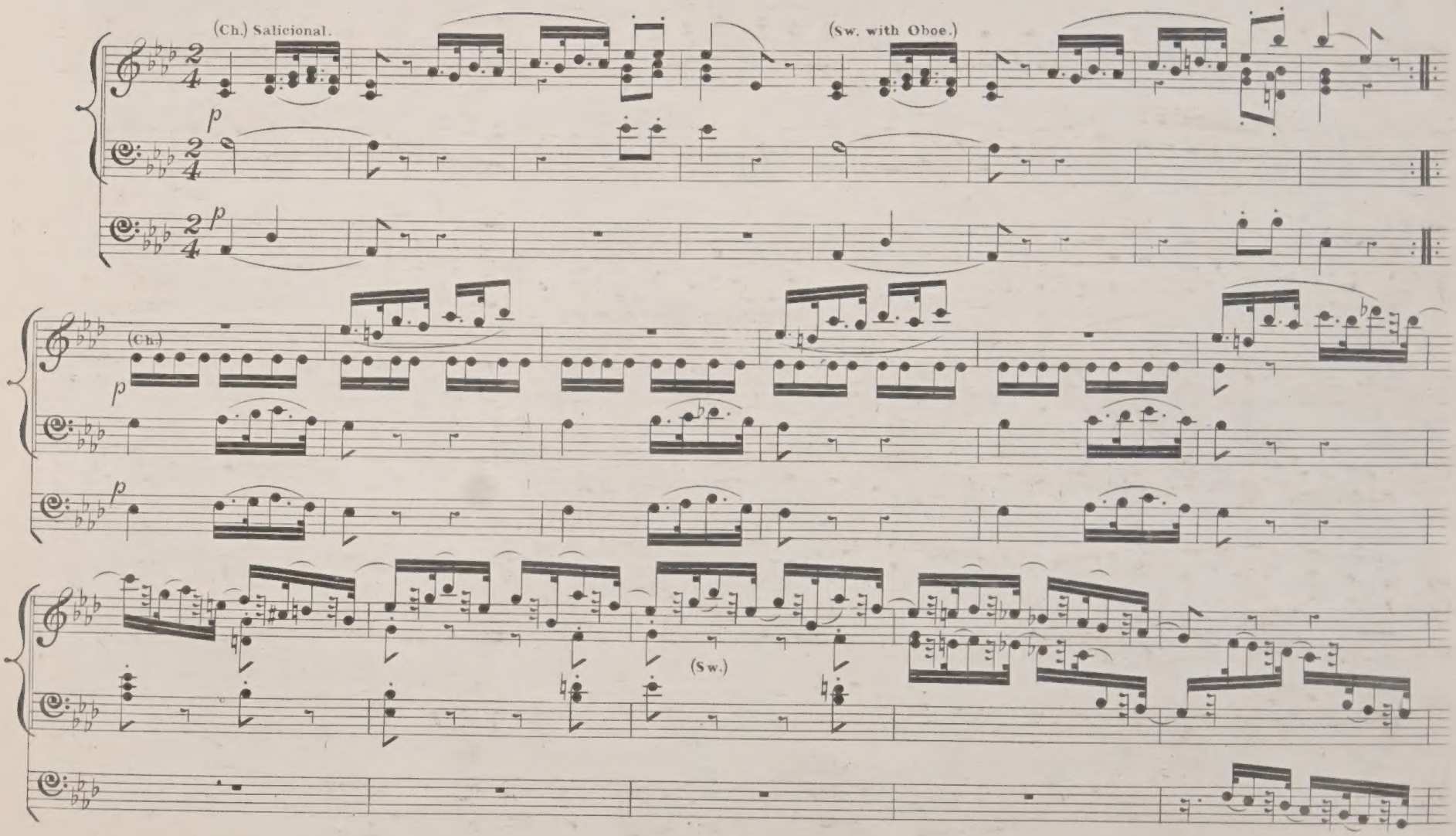

(VOCI.)
(OR.)
(VOCI.)
(OR.)
(VOCI.)
hr
ff
p
(SW.)
ff
ff
ff
mf
mf
f
f

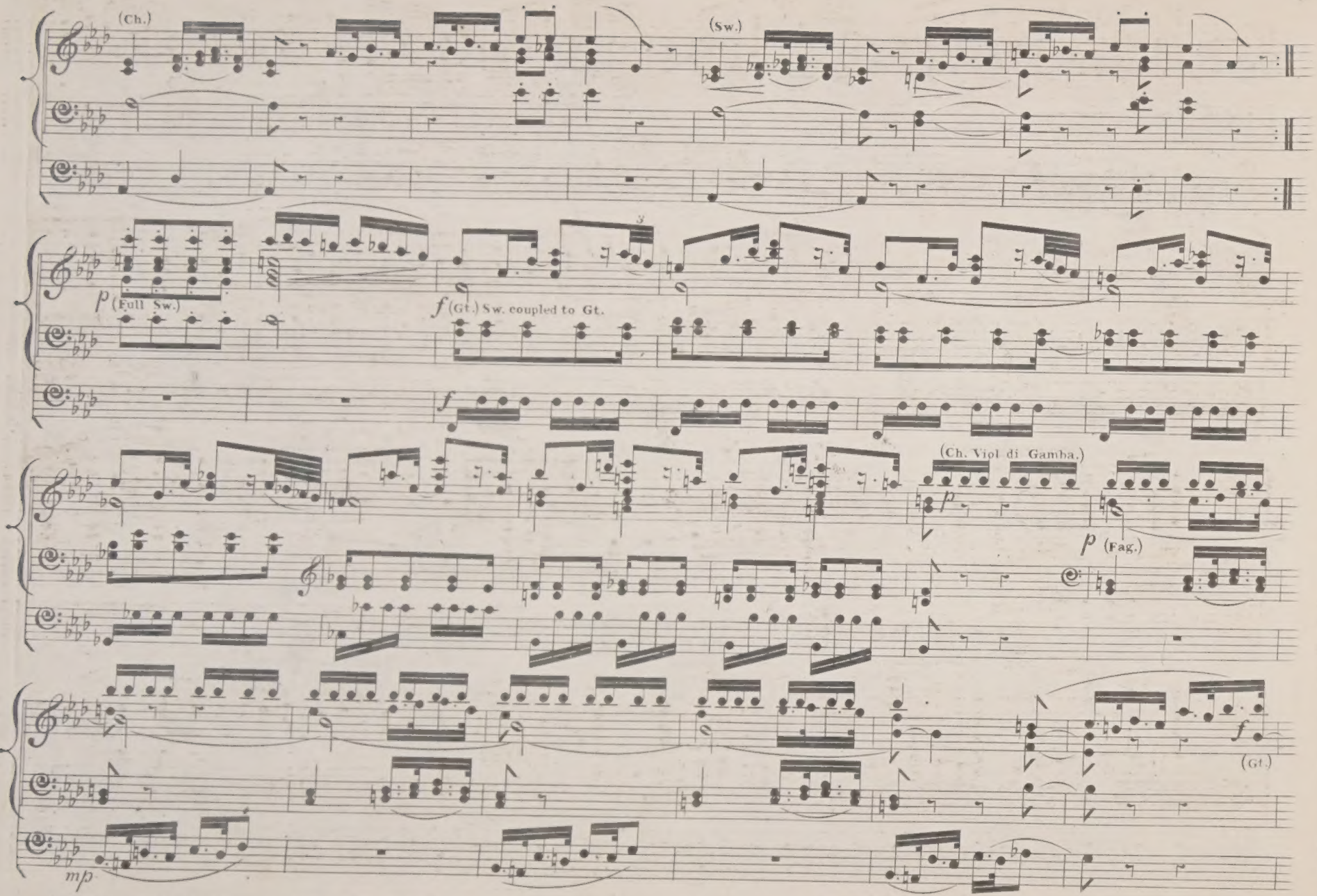

ff
ff
rall:
(Or.)
mf
p (Sw.)
mf
mf
p (Sw.)
(Gt.)
f
hr
hr
rall:
f

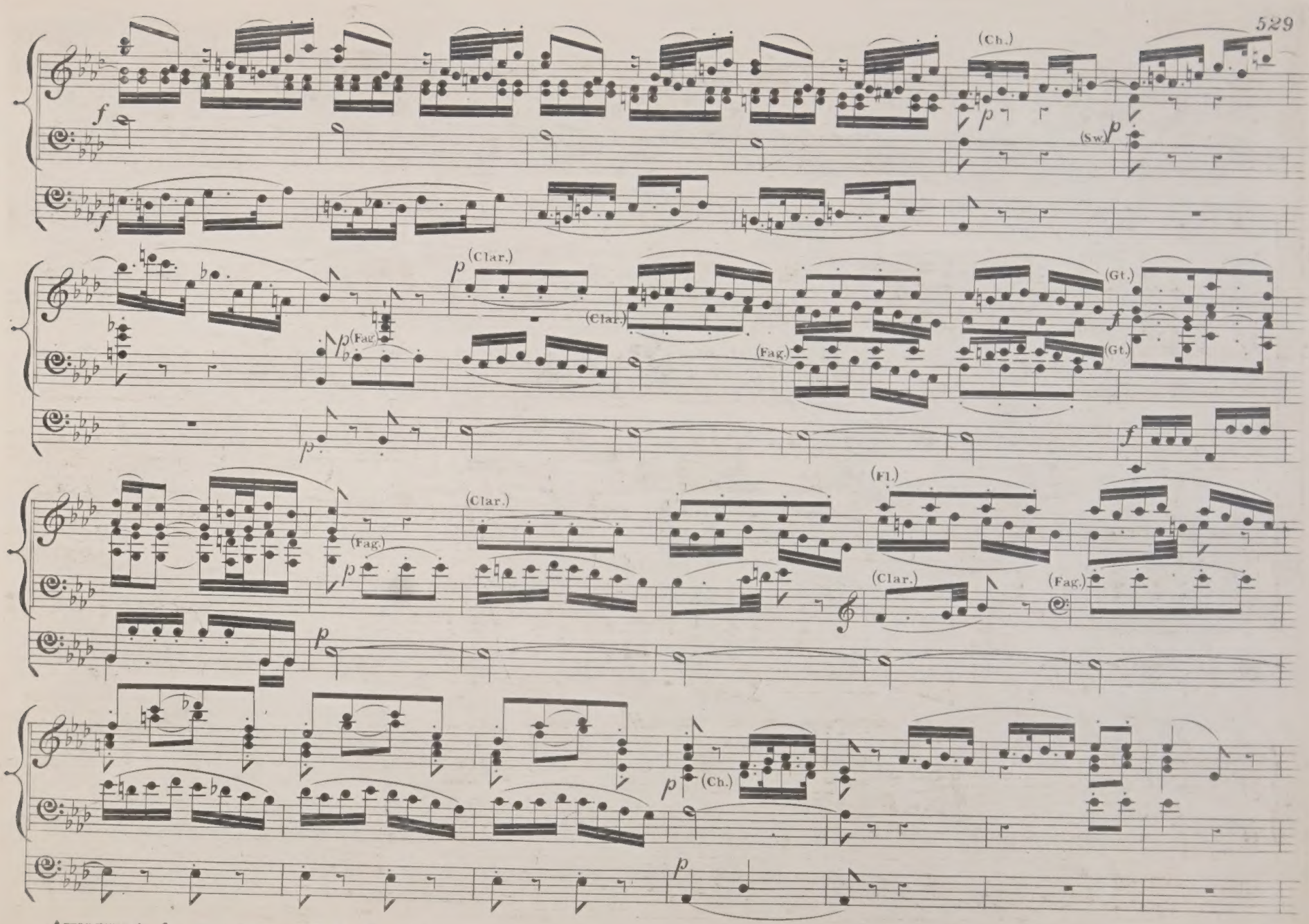
Andante.

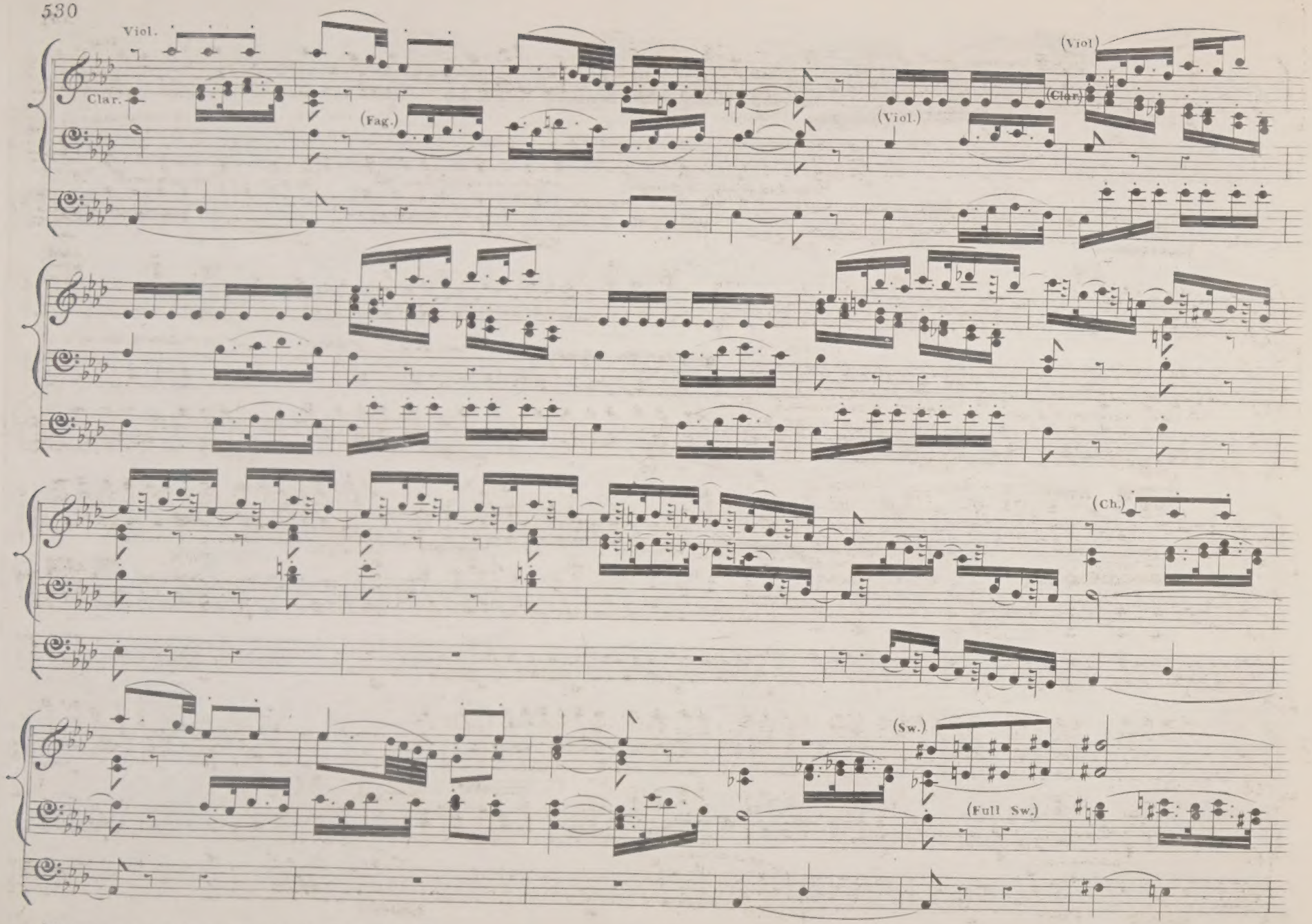
·FROM THE SYMPHONY
IN E FLAT. Nº 3.

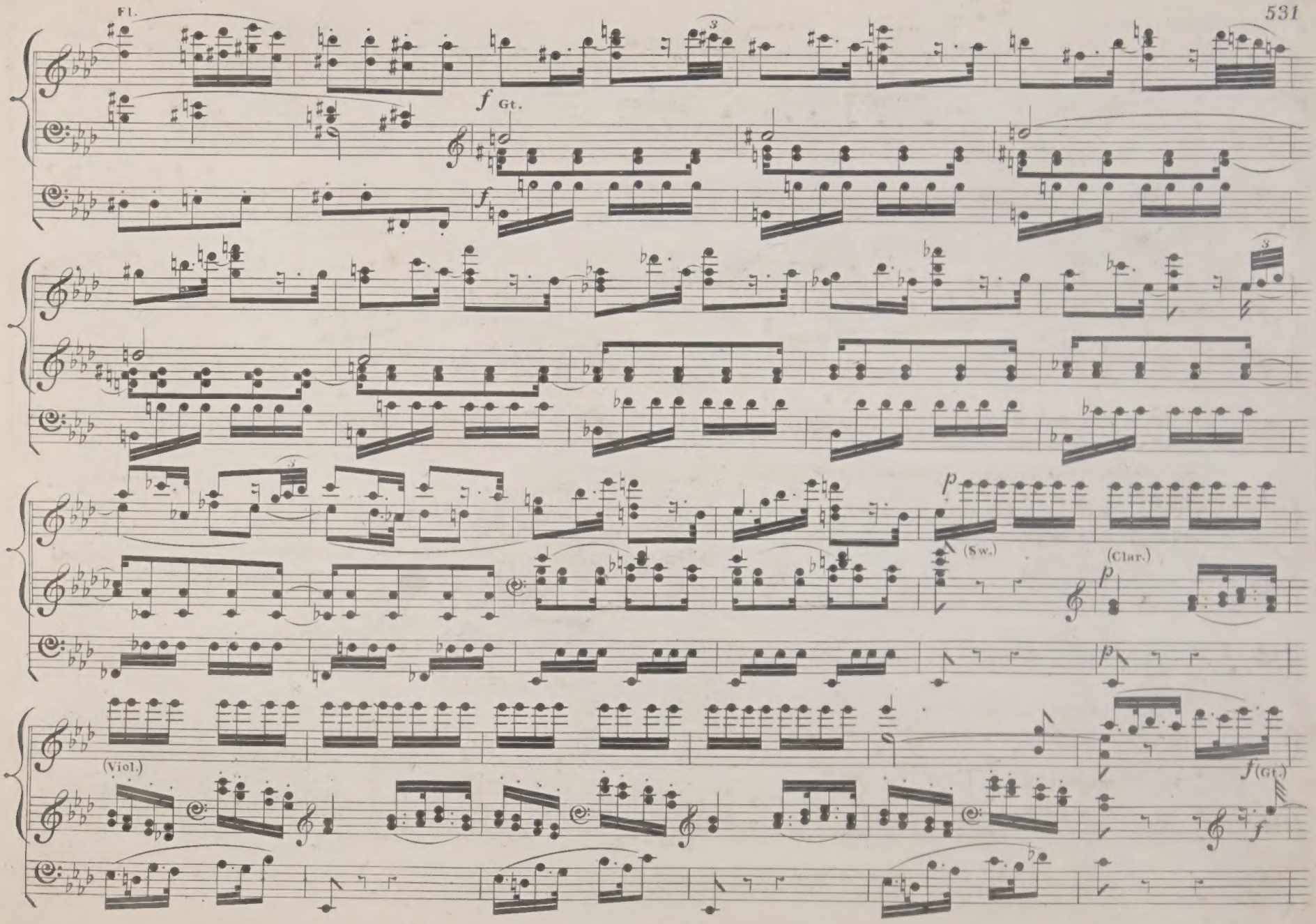
MOZART.

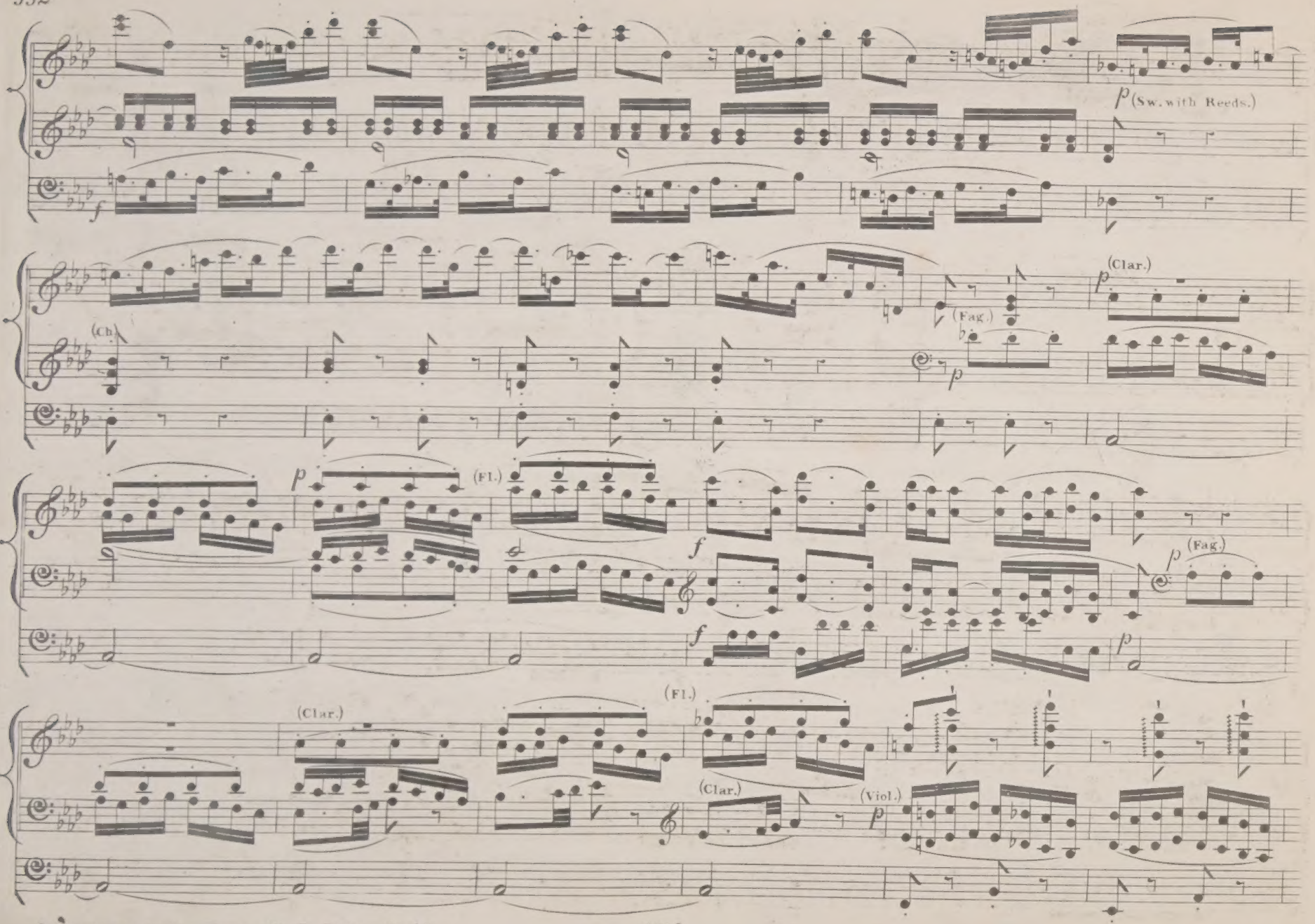


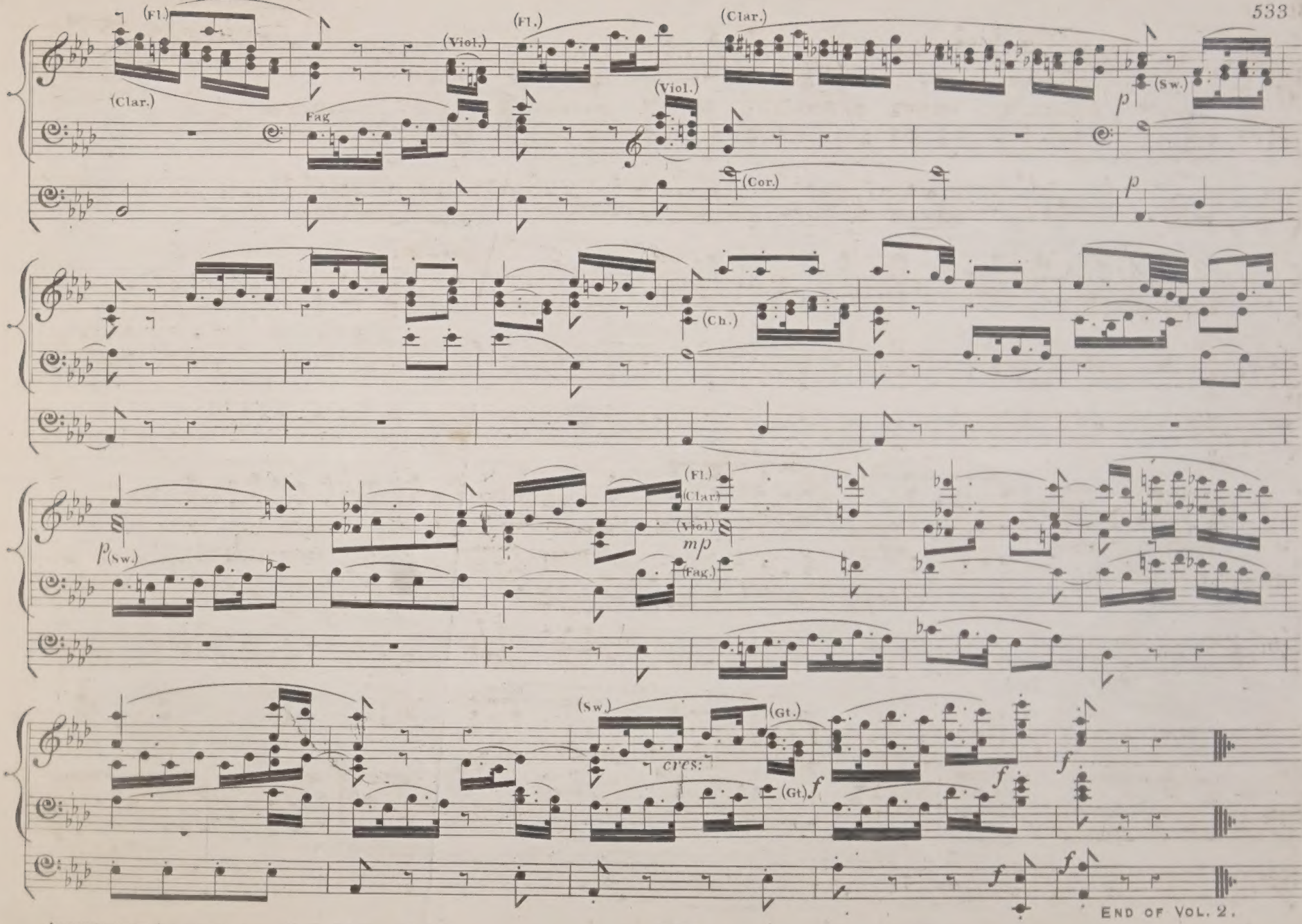

(Ch.)
(Sw.)
p (Full Sw.)
f (Gt.) Sw. coupled to Gt.
f
(Ch. Viol di Gamba.)
p
p (Fag.)
f (Gt.)
mp


(Ch.)
(Sw)
(Clar.)
(Clar.)
(Fag.)
(Gt.)
(Gt.)
(Fag.)
(Clar.)
(Fl.)
(Clar.)
(Fag.)
(Ch.)


Viol.
Clar.
(Fag.)
(Viol)
(Clar.)
(Viol.)
(Ch.)
(Sw.)
(Full Sw.)


Fl.
f Gt.
f
p
(Sw.)
(Clar.)
p
p
(Viol.)
f (Gt.)
f


p (Sw. with Reeds.)
f
(Clar.)
p
(Ch.)
(Fag.)
p
p
(Fl.)
f
f
(Fag.)
p
p
(Clar.)
(Fl.)
(Clar.)
(Viol.)
p


(Fl.)
(Clar.)
(Viol.)
Fag
(Fl.)
(Viol.)
(Clar.)
(Sw.)
(Cor.)
(Ch.)
(Fl.)
(Clar.)
(Viol.)
(Fag.)
(Sw.)
(Sw.)
(Gt.)
cres:
(Gt.)

END OF VOL. 2.

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No.		
1.	Adagio and Grand Fugue in C minor	Mozart
	Double Chorus, "Who is like unto Thee?"	Handel
	Introduction to the Third Part of the Creation	Haydn
2.	Chorus, "Some put their trust"	Dr. Croft
	Andante from the Sixth Quartett	Mozart
	Chorus, "He trusted in God"	Handel
	Chorale, "Vater unser"	Weltmann
	Choral Fugue from a Motett	Graun
	Chorale "Nun freut euch lieben"	Dach
3.	Andante from the Symphony in C minor	Beethoven
	Choral Fugue from a Motett	Spohr
4.	Andante from the Quartett in D minor	Mozart
	Chorus, "Kyrie Eleison"	Schneider
	Chorus, "Then round about the Starry Throne"	Handel
	Chorus, "Wretched Lovers"	Handel
5.	Larghetto from the Symphony in D	Beethoven
	Chorus, "Let their Celestial Concerts"	Handel
6.	Pastorale (Op. 57)	Kullak
	Canzonetta from the First Quartett	Mendelssohn
	Double Chorus, "I will sing unto the Lord"	Handel
7.	Aria from a Sonata	Paradise
	Motett, "Insane et vane curæ"	Haydn
8.	Double Chorus, "Fix'd in His everlasting seat	Handel
	Choral Fugue from a Sacred Cantata	Reisiger
	Chorus from a Motett	Bach
9.	Overture, "The Last Judgment"	Spohr
	March from the Pianoforte Duets	Weber
10.	Andante from the Quartett in F	Haydn
	Chorus, "The Heavens are telling"	Haydn
11.	Wedding March	Mendelssohn
	Third Motett, "Deus tibi"	Mozart
12.	Andante from a Pianoforte Duet	Dussek
	Adagio and Finale from the Quartett in C	Spohr

Contents of Vol. I. (continued).

13.	Air, "Ask if you Damask Rose be Sweet"	Handel
	Choral Fugue, "Pignus Futuræ"	Mozart
	Air and Chorus, "Non sdegnare"	Gluck
14.	Chorus, "Queen of Summer"	Handel
	Schiller—March	Meyerbeer
	Sinfonia (Semele)	Handel
15.	Chorus, "Hallelujah"	Beethoven
	Larghetto from the Ninth Quartett	Mozart
16.	Andantino from the Symphony, "The Power of Sound"	Spohr
	Romanza from the Symphony "La Reine de France"	Haydn
17.	Military Overture (C major)	Mendelssohn
18.	Chorus, "We all would die far sooner"	Handel
	Overture, "Athalia"	Handel
	Motett, "Jehovah, Lord God of Hosts"	Spohr
19.	Chorus, "We have no King but Cæsar"	Handel
	Offertorium, "Alma Virgo"	Hummel
	March, (Egmont)	Beethoven
20.	March, (Hercules)	Handel
	Larghetto from the Clarionet Quintett	Mozart
	Overture, "Samson"	Handel

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21.	Andante from the Sonata (Op. 45)	Mendelssohn
	Funeral March (Samson)	Handel
	The Dead March in Saul	Handel
	Chorus, "Gloria in excelsis"	Bach
22.	Overture, "Occasional Oratorio"	Handel
	Andante, with variations (Septuor)	Beethoven
23.	March in C major (Idomeneo)	Mozart
	March Solennelle (Op. 40)	Schubert
	Andante, with variations (Op. 34)	Spohr
24.	Double Chorus, "The people shall hear"	Handel
	Air, "Thou shalt bring them in"	Handel
	Fugue in B major (48 Preludes and Fugues, No. 47)	Bach
	March (Joshua)	Handel
25.	Coronation March (Le Prophète)	Meyerbeer
	Adagio from the P. F. Sonata (Op. 2)	Beethoven
	Air, "Arm, arm ye brave"	Handel
	Chorus, "We come" (Judas Maccabæus)	Handel
26.	Chaconne (D minor)	Bach
27.	Chorus, "To thee let ev'ry soul be subject"	Handel
	Air and Chorus, "The marv'lous work"	Haydn
	Andante from the P. F. Duets (Op. 2)	Weber
	Air, "Cangio d'aspetto"	Handel
	Andante from the P. F. Duets (Op. 60)	Weber
28.	Chorus, "The traitor if you there descry"	Handel
	Finale, E major (Op. 52)	Schumann
	Adagio from the Notturno (Op. 34)	Spohr
29.	Overture, "Saul"	Handel
30.	Air and Chorus, "Placido è il Mar"	Mozart
	Andante from the First Symphony	Mendelssohn
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31.	Chorus, "If thou let this man go"	Handel
	Musette from the Sixth Grand Concerto	Handel
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32.	Larghetto from the First Symphony	Spohr
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	Adagio, P. F. (Posthumous work)	Schubert
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